The Shakespeare Institute at the University of Alabama is working together on the preparation of a new edition of the works of Robert Greene, the poet for whom has long been recognized. In a contribution to this project, this dissertation presents Permeades and Pandosto and Pandosto edited according to the principles laid down by the General Editors, J. A. Shapiro and John R. Jeffreys. Both works are furnished with bibliographical and literary introductions and a commentary, as recommended in the Instructions.  

PERMEADES THE BLACKSMITH  
AND  
PANDOSTO  

This work has features of special interest. The importance to dramatic history of a well-known passage in the Epistle to Marci, the introduction in the literary introduction. Sallot loves; the passage quoted by Bacon from one of his earlier writings has been linked with the text of Permeades, the results are introduced in the commentary. Greene's introductory note is introduced in the commentary, and an Appendix suggests the nature of some of it.

by  
ROBERT GREENE  

The complicated literary background of Shakespeare is discussed in the literary introduction, which is based in Greene's own writing. The history of interest is also worked out. As the Bibliography shows, the work was not the only one Greene produced. As the Bibliography shows, the work was not the only one Greene produced. A useful, comprehensive edition of the works in question will provide information about Greene's writings from different perspectives. The comments made in this dissertation are based on the work of others, with some modifications made in the light of Greene's own work in the field.
SYNOPSIS

The Shakespeare Institute and the University of Alabama are working together on the preparation of a new edition of the works of Robert Greene, the need for which has long been recognised. As a contribution to the project, this dissertation presents Perlymedes the Blacksmith and Pandosto edited according to the principles laid down by the General Editors, I.A. Shapiro and Johnstone Farr. Both works are furnished with Bibliographical and Literary Introductions and a Commentary, as recommended in the Instructions to Editors.

Each work has features of special interest. The importance to dramatic history of a well-known passage in the Epistle to Perlymedes is discussed in the Literary Introduction. Collation of passages adapted by Greene from some of his earlier writings has thrown light upon the text of Perlymedes; the results are discussed in the Commentary. Greene's euphuistic lore is investigated in the Commentary, and an Appendix suggests a new source for some of it.

The complicated literary background of Pandosto is discussed in the Literary Introduction, where a new source in Greene's own writings for parts of Pandosto is also pointed out. As the Bibliographical Introduction helps to show, Pandosto was phenomenally popular: a section of the Literary Introduction discusses this popularity. An Appendix provides information about works deriving from Pandosto, and also suggests that a lost play supposed to have been adapted from Pandosto was in fact the earliest version of The Winter's Tale to be performed after the Restoration. Another Appendix gives the text of the apocryphal poem associated with Pandosto.
LIST OF ABBREVIATIONS


Abbott E.A. Abbott, A Shakespearian Grammar, 1870, repr. 1887.


Cooper, Thesaurus T. Cooper, Thesaurus Linguae Romanae et Britannicae, 1578 (references are to the Dictionarium Historicum et Poeticum which forms the second part of this work).


Pliny Pliny, Natural History, ed. and tr. H. Rackham 1938- 10 vols.

References to Shakespeare's works are to the Globe edition. Quotations from other writers are given as they appear in the edition cited, except that long 's' is not retained.
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## Perymedes the Blacksmith

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## Pandosto

### Bibliographical Introduction

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Although the spelling 'Perimedes' occurs on the title-page of the first edition, 'Perymedes', which is the form in the head-title and, generally, in the text, is adopted for references to the work in this edition.
BIBLIOGRAPHICAL INTRODUCTION (A)

Entries in the Stationers' Register.

a) 29 die Marciij \[1588\]

Edw. White. Allowed unto him for his Copie a booke intytuled Perymides the black smith, Vppon Condicon that he procure the same to be Lycenced and aucthorised to the printe, before he put the same in hande to be Prynted.

\[\text{Liber B, 227v; Arber II, 488}\]

b) 29 Iunij 1624. R. Ia 22°

Mr. Aldee Assigned to him all the estate of M\(\text{r}\)s White in the Copies herevnder mencoñed by Consent of a Court... x

... Pyremedes the blacke smith

\[\text{Liber D, 82; Arber, IV, 120}\]
BIBLIOGRAPHICAL INTRODUCTION (B)

Bibliographical Description of the early edition.

A, 1588 (STC 12295)

Copies located: Bod. (Malone 575; has some manuscript notes and alterations, probably by Malone).

EM (C.116. b. 12.)

HEH (Steevens--Roxburghe--Heber--Freeling--Britwell; margins cropped)

Title-page: PERIMELLES / A golden methode, how to use / the minde in pleasant and profitable exercise; / Wherein is contained speciall principles fit for the highest to imitate, and the meanest to put in practice, / how best to spend the weary winter nights, or the longest summers Evenings, in honest / and delightfull recreation: / Wherein we may learne to auoide idlenesse and wan- / turn / currilitie, which divers appoint as the end / of their pastimes. / Herein are interlaced three merrie and necessary / discourses fit for our time: with certaine / pleasant Histories and tragical tales, which / may breed delight to all, and offence / to none. / Omne tulit punctum, qui miscrevit vile dulci. / Type orn. 7 /

LONDON / Printed by John Wolfe, for / Edward White. 1588.

HT: B1, Z Ornament: Scrollwork supported by central figure, with leaves and leaping beasts / Perimedes.

Contents: Al: Title (verso blank)

A2: Dedication 'To the Right worship. Geruia Cliffton Esquire', signed 'Robert Greene.' / Z type ornament


A4: Commendatory lines 'Row of type ornament / Au R. Greene Gentilhomme, / Sonnet.' signed 'L. Blaize.'

(verso blank)

B1: HT. Text begins.

B2: 'The first nightes discourse.'

On D2v: 'The second nightes discourse.'

On E3: 'The third nights exercise.'

C4: Text ends, followed by 'If the rest of their discourse happen into my hands, then Gentlemen looke for News.'

C4v: Prose letter from 'William Bubb Gentlemen, to his frend the Author.' the letter refers to the verses printed on H1 - Z signed: 'Thine William
After a line composed of two equal-sized ornaments side-by-side: Prose note headed 'The Author.' Ends on H1 signed 'R.C.' Rule


RT: Perymedes the swash P / Black Smith. swash B

'Perymedes' rom. P E4v, H1v, 2v;

'Perymedes swash P / Black Smith' B3v, 4v;

Black Smith' G3;

'Perimides the Black Smith.' swash P and B H3v;

Black Smith' H3 HEM only

Note: no RT on B2, G4v.

CW: A2: hir (her) B3v: a medicine (a medicine)

C1: enrich (inriche) D1v: howe (how)

E1: taylor (taylor) E2: proud (proud)

F3: momentary (momentary) G2v: marriage (marriage)

H2: Faire (TAire ornamental P)

H2v: Phillis (Phillis large P)

Note: CW omitted A2v, 3v, 4; D1v; G4.

Signatures: Sigs. 3 (+E4) b.l. caps. (AH3, H1, rom. caps.; A2, ital. cap.) with rom. numerals (AELFGH2, AELFGH3, arabic).

Note: D3 missigned C3.
Type-faces:  Dedication: italic, with some roman.
'To the Readers': roman, with some italic.
Commendatory lines: italic.
Text: black letter, with some roman and italic;
roman for poems, with some italic.
Side notes: roman.
Supplement: roman for William Bubb's letter and the
poems; italic for letter signed 'F.G.'; black letter
for prose passages.

Modern Editions.

J.P. Collier, ed., Miscellaneous Tracts, temp. Eliz. and
Jac. I, London, 1870
A.B. Grosart, ed., The Life and Complete Works of Robert
Greene, The Huth Library (London 1881-1886), VII, 1-93
Present edition: based on A, all known copies collated.

Note: Collier's copy text must have been A. He makes many
emendations, especially of punctuation, and gives no notes.
Grosart's copy text was A, too; he claims to have used the
Bodleian copy. He makes many silent emendations. His
combined textual and literary commentary is usually inadequate,
though occasionally helpful.
Some of the poems have been reprinted separately in modern collections, such as that of J. Churton Collins. These editions are referred to in the Commentary where necessary.
BIBLIOGRAPHICAL INTRODUCTION (C).

Bibliographical Analysis.

Perymedes the Blacksmith survives in only one early edition, that of 1588, here designated A. Three copies are known: one in the British Museum, another in the Bodleian Library and the third in the Huntington Library. There is no reason to doubt that this was the first edition. On March 29, 1588 it was entered in the Stationers' Register to Edward White, on condition that a licence be obtained.

1. See Bibliographical Introduction (A), p. ii

The title-page tells us that it was printed for him by John Wolfe. On June 29, 1624, the copyright in this and other works was assigned from Mrs White (i.e. Mrs Edward White, daughter-in-law of the original publisher) to Edward Aldie, but there is no evidence of any later edition.

The extant copies of A all lack the last leaf (H4), which was probably blank. Otherwise they are perfect, except that the HLE copy has suffered marginal cropping, which has removed narrow sections of some of the side notes in the earlier part of the work. The printing was of normal competence for the period. There are some obvious misprints (e.g. 'neighbours', p.7,19, and 'the the', p.49,5) and other readings that are probably compositor's errors, (e.g. 'ioyes' for 'toyes',
A number of letters failed to print, presumably through faulty inking; this is especially noticeable on Sig. F4 of the H1 copy. Sometimes the type has shifted, probably because of the dropping of a letter; for instance, on Sig. H1 the HEM copy reads 'answer' and the other copies 'aswer', with a space before the 'a'. The Collation Appendix to this edition records all press-variants.

2. When a letter, present in one copy, has simply failed to print in another, this is not classed as a press-variant.

Collation of the three copies of A revealed no substantive press-corrections, though there are some variants in accidentals. The inner forme of sheet A shows what seems a normal example of irregularities corrected during the printing:

<table>
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<th>init. N</th>
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<tr>
<th>Sig. A3v, 1.2</th>
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<th>Either</th>
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<tr>
<td>(p.4,2)</td>
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Here it would seem clear that the HEM copy has the uncorrected state.

The inner forme of sheet C, however, raises problems.

The variants may be set out thus:
It may be seen that the sheet exists in three different states. The simplest hypothesis to account for this would be that there was originally an error in composition of one of the words and that some sheets were printed before it was noticed; that this was corrected and more sheets were printed until a letter in the other word was 'pulled' or 'dropped', and a greek 'e' inaccurately substituted in the remaining sheets. This may be represented thus:

- or in precisely reverse order of copies.

This coincidence on one sheet of two distinct examples of the same variant but in reverse sequence may seem surprising. It has been shown above, however, that the trouble was apparently taken to correct a greek 'e' on Sig. A3, and that dropped letters are not uncommon in this text. These facts make the coincidence a little less startling. Two
other hypotheses that might explain these variants have to assume an even more extensive measure of accident, error and correction, and so seem proportionately less probable. They may be represented as:

a) Bod. | EM | HEH
solitarie | solitarie | solitarie
teare | teare | tear

- or reverse order of copies;

b) EM | HEH | Bod.
solitarie | solitarie | solitarie
teare | tear | teare

- or reverse order of copies.

The only other conceivable explanation is that one of the extant copies of the work is a sophisticated or made-up copy. A careful examination has shown no sign that this is so. In any case, if there were sophistication by substitution of a leaf from another copy of A, or if the copy had been made up of sheets from other copies of A, the problem would remain exactly the same. If one of the copies included a sheet or leaf from a copy of a later, otherwise unknown, edition, it would mean that this edition had reproduced one page of A so exactly that it was indistinguishable with the exception of one letter, which seems most unlikely.

Fortunately the problem is purely academic, as it in no way
affects the text.

In writing Perimedes, Greene repeated lengthy passages from some of his earlier publications, with a minimum of alteration. Some of these passages appear too in Pandosto.


which was probably written later than Perimedes, but there most are demonstrably taken not from Perimedes but from the earlier work. All such passages in Greene's works both earlier and later than Perimedes have been collated in the preparation of this text. The original printings of these passages clearly cannot have the authority of a copy text for Perimedes: Greene has often made obviously deliberate alterations. But the other versions can be of great assistance. They have provided authority for corrections of manifest errors, as at p. 60,13, and have corroborated editorial suspicion of readings in other passages, as at p. 32,3. These, and other divergences where the correct choice is less obvious but which are nevertheless of interest, are noted in the Commentary, e.g. to p. 69,15. It has seemed reasonable to suppose that Greene prepared his manuscript
with less than ideal care, making normal errors of transcription. Nevertheless, in the preparation of this text emendations have been made on a conservative interpretation of the principles laid down in the Instructions to Editors of the Works of Robert Greene. The editor has sometimes chosen to leave a doubtful passage in his copy text as it stands rather than make a wholly conjectural emendation. In such cases (e.g. p. 23,8-10) apology and comment are offered in a note.
Percyraedes has as preliminary matter a dedication to
Gervase Clifton and an Epistle 'To the Gentlemen readers',
both by Greene, and a poem in commendation of Greene written
in French by John Eliot. These are discussed in the
Commentary. However, one passage in the epistle (p. 39 -
p. 41) is so important in relation to Greene's life and to
some aspects of the drama of his day, and at the same time
so obscure, that its larger implications are discussed here:

'I
keepe my old course, to palter vp some thing in Prose, vsing
mine old poesie still, Omne tulit punctum, although latelye
two Gentlemen Poets, made two mad men of Rome beate it out
of their paper bucklers: and had it in derision, for thrt I
could not make my verses let vp on the stage in tragicall

buskins, euerie worde filling the mouth like the faburden
of Bo-bell, daring God out of heauen with that Atheist
Tamburlan, or blaspheming with the mad preest of the sonne:
but let me rather openly pocket vp the Asse at Diogenes
hand: then wantonly set out such impious instances of
intollerable poetrie, such mad and scoffing poets, that
haue propheticall spirits as bred of Merlins race, if there be
anye in England that set / the end of scollarisme in an
English blank verse, I thinke either it is the humor of
a nouice that tickles them with selfe-loue, or to much
frequenting the hot house (to vse the Germaine prouerbe)
hath swet out all the greatest part of their wits, which
wastes Gradatim, as the Italians say Poco a poco. If I
speake darkely Gentlemen, and offend with this digression,
I craue pardon, in that I but answere in print, what they
haue offered on the Stage...'.

The first fact to emerge is that Greene's use of the
motto 'Omne tulit punctum qui miscuit utile dulci' had
been publicly derided. This enables us to go some way
towards discovering the date of the attack. As far as is
known, Greene had used the quotation as a title-page motto
not more than three times, and possibly only twice, before
the publication of Perimedes. The first occurrence, which
seems too early to be the immediate occasion of the attack,
is on the title-page of Arbaste, entered on the Stationers'
Register on August 13, 1584, and published during the same
year. It does not occur again until the title-page of
Penelope's Web, entered on June 26, 1587: the earliest extant
dition is undated, but its most recent editor believes it
to have followed soon on entry. Greene's next published work was *Euphues his Censure*, entered on September 18, 1587, and printed during the same year. This carried a different motto: 'La habentur optima quae et Iucunda, honesta et utilia'. This may be because 'Omne tulit punctum' had meanwhile been derided; if so, it would mean that the attack on Greene could be dated between June 26, 1587, when *Penelope's Web* was entered, and the end of that year, by which time *Euphues his Censure* had been published. There are, however, two reasons why this hypothesis does not carry much weight; one is that as Greene had used 'Omne tulit punctum' only twice before, it was not to be expected that he should automatically use it on the title-page of *Euphues his Censure*; the other is that no reference to the attack is made in that work.

The possibility has also to be borne in mind that *Pandosto* appeared before *Pervomedes*. *Pandosto* was published in 1588,
and it is not absolutely certain that the entry in the Stationers' Register on July 1 of that year of a book called 'the complaint of tyme' to the publisher of Pandosto does refer to that work. It too bears the same motto.

3. See Pandosto, Bibliographical Introduction, pp. xxx-xxx;

If it had appeared before the attack, this would mean that the motto would be more firmly associated by the public with Greene, which would give greater point to its use as an element in that attack. It may also be considered that Greene's phrase 'using mine old poesie still' in Perymedes (p. 3,10-11) would be more appropriate if he had used the 'poesie' in the work preceding Perymedes than if he had temporarily dropped it as a result of the attack, and that the probable interval of about six months between the publication of Euphues his Censure and Perymedes would mean that a reference in the latter work to an attack that had occurred before the publication of the former would be less than topical.

Presumably the reason the motto was used as the basis of the attack was that Greene's detractors considered that his implied claim to mingle instruction with delight was presumptuous. It is clear that the attack occurred in a play (p. 4,8-9: 'I but answere in print, what they have
offered on the Stage') written by two men, presumably in collaboration (p. 3,10-13: 'using mine old poesie still, Omne tulit punctum, although latelye two Gentlemen Poets, made two mad men of Rome beate it out of their paper bucklers: and had it in derision...'). Neither the play nor its authors have been identified. Many plays of the period have of course been lost: Harbage records that of


thirty-three known plays dated (mostly conjecturally) 1586-8, fifteen have not survived. The phrase 'Gentlemen Poets' (p. 3,12) and the later references to 'scollarisme' (p. 4,1) and 'phantasticall schollers' (p.4,9-10) may suggest that Greene's detractors were men of some education and standing. It is possible that the play was a University satire such as the Latin comedy *Pedantius* in which Gabriel Harvey was satirised at Cambridge, c. 1581, or those


referred to, along with *Pedantius*, by Nashe: 'Let him 

i.e. Gabriel Harvey 7 deny that there was a Shewe made at Clare-hall of him and his two Brothers, called,
Tarrarantantara turba tumultuosa Trigonum,
Tri-Harueyorum, Tri-harmonia.
Let him deny that there was another Sheue made of the little Minnow his Brother, Dodrans Dicke, at Peter-house, called,
Duns surens. Dick Harney in a frensie.'


It has to be admitted, however, that nothing has been discovered about the name of the play, its authors or the place and circumstances of its performance.

Apparently the deriding of Greene's motto occurred in a scene where 'two mad men of Rome beate it out of their paper bucklers', but we cannot be sure what happened. Did two men carrying shields made of paper and inscribed with the motto fight a duel in which the 'shields' were deliberately torn? This is one possible interpretation. We do not know whether it was significant that the men were 'of Rome'.

Another detail we learn of the play is that it had derided Greene's ability to write serious-dramatic verse: the authors, he says, 'had it in derision, for that I could not make my verses iet vpon the stage in tragicall buskins.'
It has been suggested that this could mean that they

had taunted him with not having written for the stage; but this would have been a very feeble basis of criticism, and the more likely explanation is that a play by him in the tragic style had been produced and had failed. Both the canon and the chronology of his plays are still very uncertain, but Dr. N. Sanders in his edition of *Alphonsus of Aragon* demonstrates the probability that this was Greene's first play, that it was written about the winter of 1587, and that it is the basis of the attack recorded in *Perymedes*.

This seems particularly likely in that *Alphonsus* is a blank-verse play written very much after the manner of *Tamburlaine*. Its prologue, spoken by Venus, reveals the author's consciousness of attempting a new style:

'I which was wont to follow Cupide games
Will put in vre Minervaes sacred Art,
And this my hand which vsed for to pen
The praise of louse, and Cupides peerles power,
Will now begin to treat of bloudie Mars,
Of doughtie deeds and valiant victories;'

(1599, Sig. A3v)
It is true that Alphonsus is not a tragedy; but it is written in an elevated style such as might have been used in a tragedy, and it is the style to which Greene specifically refers. Alphonsus is bad enough to have failed, and close enough to Marlowe's work to account for a feud between the two men.

To illustrate the unworthy uses that his rivals made of their ability to write for the stage, Greene gives two examples. The first occurs in the phrase 'daring God out of heaven with that Atheist Tamburlan'. This is an obvious allusion to Marlowe's play, confirmed by the later reference to those who write 'such intolerable poetrle, such mad and scoffing poets, that have propheticall spirits as bred of Merlin's race.' Marlin is a known variant of Marlowe, so the word play is clear. Why Marlowe or any of his fellows should be accused of emulating Merlin as a prophet is less clear. The same adjective is used in another possible
reference to Marlowe by Greene, in *Menaphon*: 'Whosoever Samuel descanted of that loue, tolde you a Canterbury tale; some prophetcall full mouth that as he were a Coblers eldest sonne, would by the laste tell where anothers shooe wrings...' (1589, Sig. F2v)."  It may be that Greene is


centered merely to produce a sarcasm directed against his rivals, and particularly one that will enable him to introduce a scarcely veiled reference to the most successful of them.

The passage of *Tamburlaine* alluded to is generally agreed to be the scene in Part II in which the conqueror, 'collecting and burning the Alcoran and other religious works of the Mahometans in his camp before Babylon, denounces Mahomet in the bitter words which vibrate with Marlowe's hatred of conventional religious observance, while still suffused with his passionate desire for religion:

```
Now Mahomet, if thou have any power,
Come downe thy selfe and worke a myracle,
Thou art not woorthy to be worshipped,
That suffers flames of fire to burne the writ
Wherein the sun of thy religion rests,
Why sends't thou not a furious whyrlwind downe,
To blow thy Alcaron up to thy throne,
```
Where men report, thou sitt'st by God himselfe,  
Or vengeance on the head of Tamburlain,  
That shakes his sword against thy majesty,  
And spurns the Abstracts of thy foolish laws.  
Well soldiers, Mahomet remains in hell,  
He cannot heare the voice of Tamburlain,  
Seek out another Godhead to adore,  
The God that sits in heaven, if any God,  
For he is God alone, and none but he.

(Part II, Act v, Sc.1, 186-201).


Greene's other illustration is in the phrase 'or blaspheming with the mad preest of the sonne' (p. 317). The object of the allusion is not known. The only known play in which there is a priest of the sun which might possibly have been referred to in 1588 is A Looking-Glasse for London and England. But this, so far from being blasphemous, is an overtly religious play; it is by no means certain to have been written by 1588; 13 and it was


written by Greene himself, in collaboration with Thomas Lodge; so it is not surprising that Gayley's view that this is the play attacked in Perimedes 14 has been generally

rejected. Fleay's conjecture that Greene is referring
to Kyd's *Spanish Tragedy* because in that play Hieronimo
is 'priest of his son' is equally extravagant. J.M.

Robertson suggests that the reference is to a play that
Marlowe might have written, before his *Doctor Faustus,*
about the Punic Wars and the battle of Trasimene. The
suggestion is, of course, by its very nature, incapable of
either proof or disproof. Chambers endorses a suggestion
apparently first made by L. Köppel that Greene's phrase
suggests the play of 'the lyfe and deathe of Heliogabilius',
entered in the Stationers' Register to John Danter on June
19, 1594. The play is lost. The suggestion has been rejected by Mario Praz. Short of the discovery of material at present unknown, the problem seems insoluble.

In his reply to his detractors, Greene dissociates himself from poets who produce such 'impious instances of intollerable poetrie', and, by implication, disclaims any ambitions in the medium in which they wrote, affecting scorn of those who consider that the height of a scholar's ambition should be to produce 'English blank verse'. In view of his own Alphonsus, and considering that two of the poems in Perymbes itself are in blank verse, the disclaimer rings somewhat hollow.

Perymedes as a Framework Tale

Perymedes belongs to the framework genre. In this, discussions or tales are set within a framework which has some narrative content (usually slight) and may also include essay-type material. The genre was favoured by Greene and by some of his contemporaries and predecessors. Its popularity in England in the sixteenth century seems to have been the result mainly of influence exerted by Italian works. In some of these, such as Castiglione's Il Cortegiano and Guazzo's La Civile Conversations, the framework provides a setting for discussions of philosophical and social topics. In others, it exists mainly to give some appearance of unity to a collection of tales. The best-known Italian example of this type is

21. Translated into English, by Thomas Hoby, as The Courtier, 1561.

22. The first three books were translated by George Pettie 'out of French' as The Civile Conversation of M. Steeven Guazzo, pub. 1581; a translation, by Bartholomew Young, of the fourth book, was added to the edition of 1586.
Boccaccio's *Il Decamerone.* A similar device had, of course, been used by Chaucer in the *Canterbury Tales,* which were well-known during the sixteenth century. Other native predecessors of Greene were Edmund Tilney, in whose *Flower of Friendship* (1568) didacticism prevails, and George Whetstone, whose *An heptameron of ciuill discourses* (1582) includes within the framework both discussions and tales. Greene first used the framework device in *Morando I* (1584), and subsequently in *Planetomachia* (1585), *Morando II* (1587), *Farewell to Folly* (1587), *Penelope's Web* (1587), *Euphues his Censure* (1587), *Pervmedes* (1588) and *Alcide* (1588); that is to say, in all his publications of the period 1585-8 except *Pandosto* (1588). He used it in later books, too. Its attraction for him is easy to understand. It permitted him to use a variety of material and did not necessitate sustained development of a single theme or story, which he would have found difficult, at any time, but particularly when he was hastily 'yarking up'
Greene's different uses of the form illustrate its flexibility. In some of his works, such as Planetomachia and Penelope's Web, the frame is as important as the tales it contains. In others, such as Alcida and Perymedes itself, the tales have greater relative prominence. Similar variation is to be found in the degree and kind of relationship between the frame and the tales. In Alcida the tales spring naturally from the events related in the framework: the narrator is shipwrecked on an island where he meets Alcida, who tells him stories of herself and her two daughters. A different kind of relationship is to be seen in Farewell to Folly, in which characters in the framework discuss topics such as pride, love and gluttony, and each discussion is illustrated by an inset tale. Greene attempts no such integration in Perymedes. The originality in his handling of the framework here lies in the humble status of the story-tellers. In Morando the framework characters were Italian knights and fashionable
ladies and gentlemen; in *Planetomachia*, gods and goddesses; in *Farewell to Folly*, a noble Italian family; in *Penelope’s Web*, Penelope, the wife of Ulysses, and her attendants; in *Euphues his Censure*, Greek and Trojan heroes; and in *Alcida*, a noblewoman, albeit in somewhat reduced circumstances. In *Perymedes*, however, the chief characters of the framework are Perymedes and Delia, a poor but honest couple living in Memphis, he a smith, and she his assistant at the bellows. In spite of their lowly station, they became, Greene tells us, so famous for their contented and frugal way of life that the Egyptians preserved records of some of their conversations which chanced to be overheard. Thus Greene is enabled to report them to his readers. The framework of *Perymedes* consists of moralising conversations supposed to have taken place between the couple on three separate evenings. Each conversation is followed by a story.

25. As Pruvost points out (Chap. 7, n.13) Greene’s intentions seem to have changed in the course of composition. First he says ‘I meane...to set downe in brief two of their nights prattle’ (p. 8,16-17); then Perymedes says ‘we will this night passe away the time in telling some pleasant and merie tale...my selfe will tell one, and thou shalt tell another!’ (pp.18,23 - 19,5). The singular ‘tale’ may be a misprint; alternatively, it may indicate that Greene’s intention varied even in the composition of the sentence. In fact, only one tale is told on the first night; the other two are told on the next two nights.
On its title-page, Perymedes is described as 'A golden methode, how to use the minde in pleasant and profitable exercise'. Part of this 'methode' lies simply in the telling of tales 'tending to some good end without either lasciuiousnesse or seurilitie' (p. 8,11-12). However, the title-page also promises that in this book 'we may learne to auoide idlenesse and wanton scurrilitie, which diuers appoint as the end of their pastimes'. The moral purpose implied here is evident in the discussions preceding the tales. The choice of humble characters to participate in the discussions and narrate the tales is itself governed by Greene's moral aim: readers are invited to admire a couple who, though 'thwarted with contrarie constellation', yet achieve contentment and become famous for the wise regulation of their life. Their conversations, ostensibly set in Ancient Egypt, are appropriate to the England of Greene's time, as the title-page points out in referring to them as 'discourses fit for our time'.

26. Pruvost suggests (p. 275) that Greene may have been influenced 'par quelques nouvelles manifestations de l'incessante offensive puritaine contre l'immoralité de l'Angleterre d'Elizabeth'.

The first discourse is on temperance. Gluttony is now rife; though once the inhabitants of Memphis 'knewe not
what ryot and ill diet ment" (p. 12,5-6), nowadays excess is widespread, and is responsible for much sickness. The speakers support their contentions with an impressive array of classical examples. There follow (pp. 13 - 17) what purport to be 'Certaine preceptes of household physick, giuen by Rabby Bendezzar, one of the Chaldees, to Pharao the king of Memphis.' This section is an elaboration in pseudo-medical terms of the proverb 'The best doctors are Dr. Diet, Dr. Quiet, and Dr. Merryman' (Tilley D427). The precepts provoke a pessimistic speech from Perymedes, who regrets that the world is not what it had been in Rabby Bendezzar's time. After a little further conversation, Perymedes and his wife settle down to their story-telling.

The second of the moral discourses is made to spring from Delia's innocent desire for a game of cards after a hard day's work. Her husband, 'taking occasion', launches into an attack on the evils of gambling, and a lengthy discussion follows. Much of it is taken over verbatim from The French Academie. 27 This translation by Thomas

27. H.C. Hart (Notes and Queries, June 2 and 9, 1906) noted the borrowing at p. 43,13-19, and also a parallel at p. 9,13-16, and Pruvost repeats this, saying 'Les emprunts de Greene à La Primaudaye...se bornent cette fois aux deux brèves mentions de Philoxenus et de Chilon'. In fact, however, Greene's borrowings are much more extensive. The Commentary to this edition identifies these borrowings (pp.43,7-19; 44,18-22 and 45,6 - 46,13) and notes any significant changes made by Greene.
Bowes of Pierre de la Primaudaye's Academie françoise (1530) was printed in 1586 as 'The French academie, wherin is discoursed the institution of maners, and whatsoever concerneth the good and happie life of all estates and callings, by preceptes of doctrine, and examples of the lives of ancient sages and famous men.' It was very useful to Greene, who did not scruple to transfer long passages from it into his own works. He made some adaptations in the passages that he incorporated into Perymedes: sometimes to make them conform to the dialogue form that he was using (see p. 44, 13-22, n.), sometimes to add local colour (see p. 46, 7-8, n.) or to give an appearance of erudition by falsely claiming classical authority for one of his statements (see p. 46, 11-12, n.). The discussion on gambling is followed by Delia's tale, on which it has no bearing. After the tale, the couple moralise a little more, on the inconstancy of Fortune.

A brief passage of narrative appropriately introduces the third discourse. It is a holy day, so Perymedes shuts up shop, and he and his wife go to church. He notices that the rich members of the congregation are niggardly in their offerings; this provokes an after-dinner discourse on the vanity of riches, with characteristic rhetorical trappings, and the comfortable conclusion that Perymedes,
'living in content', is as 'rich as the proudest in all Aegypt.' (p. 63, '). This discourse, unlike the other two, has some slight relationship to the tale that follows it, in which one of the main figures, Gradasso, is an extortionate miser who comes to grief when his tenants complain to Pharad of his cruelty. After the end of this tale, a single sentence rounds off and completes the framework.

The Tales

The first two stories are adaptations from Boccaccio's *Il Decamerone*: the first from the sixth story of the second day; the second from the third story of the fifth day.  


29. Noted by Köppel, 'Studien zur Geschichte der Italienischen Novelle', Strasbourg, Quellen und Forschungen, LXX, 1892, pp. 52-3.

Many stories from *Il Decamerone* had appeared in English translations before Greene's time, but not these two.


and no complete translation appeared until 1620. We are
thus left to suppose that Greene worked from the Italian, or from a French translation. He adapted the stories

31. There may, as Pruvost suggests, (p. 277) be some significance in the fact that on Sept. 13, 1587, John Wolfe was licensed to print 'Il decamerone di Boccaccio / in Italian'. (Stationers' Register, Entry Book of Copies, Liber B, 1576-1595, f. 221; Arber II, 475), although there is no evidence that he did print it. Wolfe was associated with Greene at this time, having printed his Morendo II and Penelope's Web in 1587; he may have suggested the volume to him as a source book.

to his readers' tastes. A comparison between the original tales and Greene's adaptations throws light on his aims in story-telling, and, by implication, on the tastes of his public.

32. An elaborate analysis of the relationship between Greene's tales and their originals is made by Pruvost (Chap. 7).

In the first tale, Greene altered the characters' names, some of which were historical. Greene may have changed the names partly to conceal the origin of his plot; but since in the second story Boccaccio's names, which are non-historical, are not so consistently changed, it seems more likely that he changed those in his first from a desire to drop the historical setting of the original. He changed
The changes in both character and place names substitute 'romantic' vagueness for exactness of historical and geographical setting.

The structural alterations that Greene made change the proportions rather than the plot. The narrative is reduced to a point where it serves principally as a machinery for placing the characters in situations that lend themselves to rhetorical elaboration; there is for instance no counterpart in Boccaccio to the analysis of the lovers' emotions, or to their monologues (pp. 31,10 - 37,19). Greene's few alterations of plot increase the element of coincidence in a manner appropriate to the romance conventions. In Greene's version Mariana is taken into the home of the Despot of Decapolis who is the brother of Lamoraque, to whom her children have been sold; in Boccaccio there is no kinship or acquaintance between
the two corresponding men. Mariana's misfortunes are increased, with the result that Greene's remarks on the inconstancy of fortune have greater force.

Louis B. Wright has noted that when Boccaccio...

and other Italian authors and compilers of novelle were pillaged by Elizabethan writers, their tales were frequently given a coating of moral varnish to make them more acceptable to the puritanical tastes of Englishmen'. This is exemplified in Perymedes by Greene's treatment of the love-affair between Marcella and Procidor; their tortments before they reveal their love are very heavily stressed, and the consummation of their love, and its consequences, treated with an easy frankness by Boccaccio, are lightly passed over by Greene.

In the second story, Greene makes fewer changes in the (unhistorical) names of the characters, and does not alter Boccaccio's geography. He follows his original quite closely up to the point where Alcymedes is taken from prison to the king, though he condenses it and changes some of the details. He omits the details of the advice given to the king, and inserts Alcymedes's oration to the
army and a description of the battle. He keeps closer to his original for the end of the story, but summarises rather than translates directly.

No source outside Greene’s own works is known for the third story, which somewhat resembles the second. In both the hero is first prevented from marrying the girl of his choice because of his poverty, the heroine is temporarily reduced to low estate in a foreign country, the hero finds himself in that country and is able to do its king notable service, and is eventually united to the heroine. The description of the initial situation, of a girl dominated by a miserly father, is taken almost word-for-word from Greene’s _Planctomachia_ (see below).35

35. Four of the names in this tale - Bradamant, Sacrapant, Gradasso and Melissa - are from Ariosto’s _Orlando Furioso_. Greene used parts of the poem, including some of these character names, in his play of the same name, which was probably written later than _Perymedes_. For Greene’s other borrowings from Ariosto, see C.W. Lemmi, ‘The Sources of Greene’s _Orlando Furioso_’, _Modern Language Notes_, Nov. 1916, pp. 440-1; and S.L. Wolff, ‘Robert Greene and the Italian Renaissance’, _Englische Studien_, Band 37, p. 326.

The derivative nature of the tales, and the use of _The French Académie_ in the framework, suggest that Greene’s
imagination was not working at high pitch in the writing of *Perymedes*; this impression is strengthened by the fact that the tales themselves include long sections taken over almost verbatim from two of Greene's earlier works: *Euphues his Censure* (1587) and *Planetomachia* (1585). 36

36. The textual significance of these borrowings is discussed in the Bibliographical Introduction (C) and in the Commentary. The passages themselves are as follows: pp. 31,6 - 37,23 (the parallel from p. 34,7 was first noted by C.J. Vincent, 'Further Repetitions in the works of Robert Greene', *Philological Quarterly, Vol. XVIII, No. 1, Jan. 1939*; the earlier one has not apparently been previously noted); pp. 52,22 - 54,18 (the first part of this parallel was first noted by S.L. Wolff, *Greek Romances in Elizabethan Prose Fiction*, p. 380; the remainder by Pruvost, p. 282, n.30); p.60,13-16 (Vincent, *op.cit.*); pp. 63,14 - 65,2 (R.C. Goree, 'Concerning Repetitions in Greene's Romances', *Philological Quarterly, III, 1924*); p.65,3-10 (Vincent, *op.cit.*); pp. 69,2 - 75,19 (Goree, *op.cit.*, completed by Vincent); pp. 67,11 - 68,23 (H.C. Hart, *Notes and Queries*, 26 Aug. 1905); pp. 76,4 - 78,8 (Hart, *loc.cit.*).

Greene's major interpolations in the tales he took from Boccaccio consist of passages borrowed from his earlier writings; the third story is to a very large extent a re-working of material first used in *Planetomachia*.

Greene's method of composition in *Perymedes* was such that it would be futile to look for homogeneity of style.
The most highly euphuistic passages are those imported from Planetomachia in the third tale, with their elaborate panoply of pseudo-scientific, classical and mythological allusion. The passages that are original to Perymedes frequently show some of the characteristics of Greene's fully developed euphuistic manner in their use of, for instance, proverbs, classical allusions, and tricks of style such as alliteration and antithesis, but these devices are rarely used with that degree of concentration and conscious artifice which distinguishes the euphuistic from other decorative styles. There is no sign, however, that Greene's aim in Perymedes is essentially different from what it had been; it rather appears that, having won some success as a euphuistic writer, he no longer has the energy — or, possibly, the time — to compose in the highly
laboured style of, for instance, Planetomachia. In this respect, as in others, Pervomedes bears all the signs of having been a hasty piece of book-making, in which Greene used materials that lay at hand in order to avoid the effort of original composition. Such freshness as there

is occurs principally in the lyrics appended to the main work, and in a few hints, in Greene's portrayal of the story-tellers, of the more realistic style in which his most enduringly successful prose works were to be written.

Pruvost (p. 284) finds that the only innovation of style lies in 'l'adoption, dans la description des gestes et des attitudes des frustes personnages qui occupent le devant de la scène, d'une note pittoresque et concrète relevée d'un grain d'humour.' He adduces in support of this opinion such passages as: 'Delia nothing dainty with hir husband, taking the tongs in hir hand, to keepe the fire in
reparations, began in this manner' (p. 46, 19-21); and 'then Delia let me boldlye say (and with that the Smith set his hands by his side) that I am rich as the prowdest in all Aegypt' (p. 63, 2-4). There is too little of this sort of thing for it to be claimed as a major change of style; those examples which are to be found may be the result of Greene's desire to present humble figures (rare in his work up to this date) with decorum. However, it could reasonably be suggested that _Perymedes_ reveals Greene's increasing boredom with euphuism, to be demonstrated even more clearly in _Pandosto_.

**The Supplement**

An unusual feature of _Perymedes_ is the section of prose and verse passages, printed at the end of the book, here to be referred to as the Supplement. It begins with a letter from one William Bubb, addressed 'to his freend the Author'. He writes that he has found in Greene's study certain verses which the author's modesty has forbidden him to print. But Bubb likes them, and charges Greene to 'annex them to the end of this Pamphlet' on pain of breaking their friendship. This is followed by a paragraph headed 'The Author' and signed 'F.G.' in which Greene explains
that he has felt bound to yield to his friend's entreaties. This interchange is a variant on the claim, so frequently made in works of this period, that the author has consented to publish only in deference to the wishes and judgment of his friends. Four lyrics follow, linked by a prose commentary which is an extension of the framework of the body of the book.

That Bubb's letter should be entirely genuine and unsolicited is difficult to believe. Unwillingness to publish seems not to have been characteristic of Greene at any time in his career; and it is unlikely that anyone who was intimate enough with him to be free to rummage through his desk should yet have to write him a letter in order to suggest the publication of poems found there. Possibly Greene had by him a number of poems that he wished to publish but had not found an opportunity to insert into the body of the work; or perhaps his publisher felt that the book was not long enough, and Greene at his request hastily assembled a few more pages. It is curious that the poems

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41. Even the existence of William Bubb is open to question. A complimentary poem addressed to Greene and printed in Alcina (entered in the Stationers' Register in Dec., 1598; first known edition 1617) is signed 'Bubb Gent.' (1617, Sig. Bl), otherwise no trace of anyone of this name has been found.
are set within a framework in which Perymedes and Delia are the participants; this may indicate that Greene had originally intended this section to be part of the framework of the tales; or it may simply mean that as the poems were not enough to satisfy the publisher’s requirements, Greene added some prose padding.

The Poems

Perymedes contains six poems. The first two are the songs of Bradamant and Melissa in the third tale (pp. 79 and 82-3). They are unusual in being in blank verse. They have, however, a few accidental rhymes, and there is an intentionally rhyming couplet at the end of each.

They are of little merit. Their rhythm is, as Pruvost says (p. 354) ‘languissant et trainant;’ they have a high proportion of end-stopped lines, and the only frequent metrical variation - the inversion of the first foot of a line - further impedes the flow of the verse. Bradamant’s ‘madrigale’ is a Petrarchan complaint of his unsuccessful love; Melissa’s ‘Dittye’ wraps her discontent in dismal allegorical obscurity. Earlier than this, so far as is known, Greene had used blank verse only in Morando II (1586). His choice of this medium in Perymedes may reflect his use
of it in Alphonsus of Aragon, which was probably written shortly before Perymedes.

The other four poems, found in the Supplement, are more interesting; indeed, Pruvost considers that in them is heard 'an accent nouveau' in Greene's poetry. All four are in Greene's favourite stanza form of six pentameters, rhymed a b a b c c, which is found in about a quarter of the poems included in the novels. The first two are founded on the Venus and Adonis story, the second being an answer to the first. Greene shows wit in citing the misfortunes of Venus's lovers to refute the defence made in the first poem: 'I am but young and may be wanton yet'.

The third lyric is the well-known 'Faire is my loue for Aprill in her face', which exploits the Petrarchan paradox of the beauty and cruelty of the beloved. It is ingeniously constructed. The scheme is that the first three lines of each stanza celebrate the beauty of, successively, the beloved's face, breasts and eyes.
similes and comparisons in the first three lines of the various stanzas are interrelated, and in each group there is a fourth comparison, related to the other three, which images the cruelty of the loved one's heart. In the first stanza, the comparisons are with months representative of the four seasons; in the second with the four elements, and in the third with abstract qualities. The pattern is not adhered to with complete consistency; in the second stanza, instead of her face, the beloved's breath is chosen for praise, so as to allow the use of air as a simile; and in the third the poet is not able to make use of four related abstract qualities. However, he gains as much as he loses by not adhering to a mechanically regular scheme.

The fourth poem is a pastoral, telling of the wooing of the shepherds, Phyllis and Corydon, with a hint of a lament for a lost Golden Age in the last stanza: 'So used they when men thought not amiss.'

It will be obvious that, in writing these poems, Greene was deeply influenced by the common poetic conventions of the age. The value of the poems lies, not in originality of matter or style, but in grace of expression; their admirably proportioned structure, the touches of the colloquial in their phrasing, the rhythmic ease and the restrained use of alliteration. While they do not show the rhythmic
originality and subtlety which mark Greene's highest achievements in the lyric, they are good specimens of the form in which he, like so many of his contemporaries, wrote best.
PERIMEDES

The Blacke-Smith,

A golden methode, how to vse
the minde in pleasant and pro-
fitable exercise:

Wherein is contained speciall principles fit for the
highest to imitate, and the meanest to put in practice,
how best to spend the wearey winteres nights, or the
longest summeres Evenings in honest
and delightfull recreation:

Wherein we may learne to avoide idlenesse and wan-
ton scurrilitie, or which divers appoint at the end
of their pastimes.

Herein are interlaced three merrie and necessarie
discourses fit for our time: with certaine
pleasant Historyes and tragical tales, which
may breed delight to all, and offence
to none.

Omnem tulit puneum, qui miscuit utile dulci.

LONDON
Printed by John Wolfe, for
Edward White. 1588.
To the Right worship. Geruius Cliffton Esquire, Robert Greene A2 wisheth increase of worship and Vertue.

No sooner, Right worshipfull, was Alexander come to ripe yeares, but his father Philip presented him a booke and a horse; the one, to signifie his delight in letters; the other, his desire to martiall indeuours: Pallas had hir speare, and hir pen; counted as well the patronesse of schollers, as of soldierys: And Alexander foresmamed, no sooner laide off his helmet, but hee tooke in hand Homers Iliades; scarce come from handling his weapon with his maister Parmenio, but he fell to parlee of studie with his Tutor Aristotle; counting the profit that hee reaped by philosophie, litle lesse then the gaines he got by his great conquest. These premises considered, hearing how your worship in the prime of your youth, not onely delighted in martiall actiuity, but fauored the study of good letters, as a Moeceenas and patron of such vertuous labours, I resolued, if I could not hang at the shryne of Apollo beautifull instruments, yet to deck his aulters with Bay garlandes: and if my want hindred me from offering to Minerva great volumes, yet I aduentured to strew / her temple with loose papers, A2v though my abilitie was not sufficient to present your
worship with any worke worth the viewing, yet I presumed as spurred forward by the report of your courtesie, and fame of your vertues, to dedicate this little pamphlet to your worship, conteyning the tattle betweene a Smith and his wife, full of diverse precepts interlaced with delightfull histories, which if they profit some, and please others, let them returne the end of both to your worship, for whome this worke was first taken in hand: but howsoever it delights or discontents, so it fit your humour, and passe with your gratious acceptance, I shall hit the marke I aimed at, and so least I should shape Hercules shoo for a child's foote, I commit your worship to the Almighty.

Your worships to command,

Robert Greene.
To the Gentlemen readers, Health.

Gentlemen I dare not step awrye from my wonted method, first to appeale to your fauoralle courtesies, which euere I haue found (howsoever plawsible) yet smothered with a milde silence: the small pamphlets that I haue thrust forth how you haue regarded them I know not, but that they haue been badly rewarded with any ill tearmes I neuer found, which makes me the more bold to trouble you, and the more bound to rest yours euerye wale, as euuer I haue done: I keepe my old course, to palter vp some thing in Prose, vsing mine old poesie still, Omne tuit punctum, although latelye two Gentlemen Poets, made two mad men of Rome beate it out of their paper bucklers: and had it in derision, for that I could not make my verses iet vpon the stage in tragicall buskines, euerie worde filling the mouth like the faburden of Bo-bell, daring God out of heauen with that Atheist Tamburian, or blaspheming with the mad preest of the sonne: but let me rather openly pocket vp the Asse at Digenes hand: then wantonlye set out such impious instances of intollerable poetrie, such mad and scoffing poets, that haue propheticall spirits as bred of Merling race, if there be
anye in England that set / the end of scollarisme in an
English blanck verse, I thinke either it is the humor of
a nouice that tickles them with selfe-loue, or to much
frequenting the hot house (to vse the Germaine prouerbe)
5 hath swet out all the greatest part of their wits, which
wasts Gradatim, as the Italians say Poco à poco. If I
speake darkely Gentlemen, and offend with this digression,
I craue pardon, in that I but answere in print, what they
haue offered on the Stage: but leauing these phantasticall
10 schollers, as judging him that is not able to make choice
of his chaffer, but a pedling chapman, at last to Pervmedes
the Black Smith, who sitting in his holi-dai-sute, to
enter parlee with his wif, smugd vp in her best apparrell,
I present to your fauors. If he please, I haue my desire, if
15 he but passe I shalbe glad. If neither, I vowe to make
amends in my Orpharion, which I promise to make you merry
with the next tearme: And thus resting on your wonted courtesies,
I bid you farewell.

Yours as euer he hath beeene,

R. Greene. /

16: Orpharion, 7 Oepearion,
Au R. Greene Gentilhomme, Sonnet.

Euphues qui a bien connu fils-aîné d'Éloquence,
Son propre frère puisné te pourroit reconnoistre
Par tes beaux écrits, GRENE, tu fais apparaistoire
Que de la docte Soeur tu as pris ta naissance.

Marot et de-Mornay pour le langage François:
Pour l'Espaignol Gueuare, Boccace pour le Toscan:
Et le gentil Sleidan refait l'Allemand:
GRENE et Lylli tous deux raffineurs de l'Anglois.

GRENE a son Mareschal montrant son art divin,
Moulé d'une belle Idée: sa plume essorée
Vole viste et haute en parolle empennée;
Son stile d'un beau discours portant la vraie mine.

Courage, donc je-dis, mon amy GRENE, courage,

Mespris des chiens, corbeaux et chathuans la rage:
Et (glorieux) endure leur malignante furie.
Zoyle arrière, arrière Nomus chien enragé,
Furieux mastin hurlant au croissant argenté,
A GRENE jamais nuyre sauroit ta calomnie.
Perymedes.

There dwelled, as the Annuall records of Egypt makes mention, in the Citie of Memphis, a poore man called Perymedes, whome Fortune enuying from his infancie, had so thwarted with contrarie constellation, that although hee had but his wyfe and him selfe to releue by his manuell labours, yet want had so wrong him by the finger, that ofte the greatest cheere they hac, was hungar, and their sweetest sauce content: yet Fame willing to supplie what fortune had faulted with defect, so rewarded poore Perymedes with the glorie of report, that he was not onely loued and liked of all his neighbours, but known for his contented pouertie through all the Confines of Egypt. The man coueting although hee were poore, to be counted vertuous, first eschewed idlenesse, the moath that sorest and soonest infecteth the mynde with many mischiefs, and applied him selfe so to his woorke, being a Smith, that he thought no victualles to haue their taste which were not purchased by his own sweate. Proude he was not, as one whome pouertie had checked with to great disgrace, and yet we see that selfe loue hanges in the heart not in the habite, that Plato durst say (Calco fastidium Diogenis) meaning that the poore Cynick was as insolent
in his patcht cloake, as Alexander the great in all his royaltie. Enuite, of all other vices hee did eschew, as a cancker so pestilent to an honest minde, that it suffereth quiet not so much as to pry into the motions of the heart.

5 Covetous he was not, as one that sought by his handes thrift to satisfie his owne necessitie: and if any surplusage were graunted by good lucke, hee slept not soundly on saturday at night, till he his wife and his neighbours had me- / rilie and honestlie spent it at a homelie banquet. He Blv 10 wanted nothing, as one that against all spight of Fortune opposed patience, and against necessitie content: And yet Fortune that she might not be thought to iniurious, in lieu of all her other disfaouurs lent him a wife of his owne conditions, whome he loued more then himselfe, for the 15 poore woman although she was barren and had no children, yet was she of a verie pure and perfect complexion, and withall of such good behauiour, first in loue and dutie to her husband, and then in friendly and familiar conversation with her neighbours, that shee was thought a wife fit for 20 so honest a husband. These two thus beloued of all the inhabitants of Memphis, prescribed them selues such an order of life, as diverse men of great calling, sought to be carefull imitators of their methode: for suffering no private iarres to come within their poore cottage, as 19: neighbours, _7 neighbours,
a thing most prejudicial to an Economical estate, no sooner had these two past away the day, he at his hammers, and she at the Bellowes, for boy they had none, but that sitting them selves to supper, they satisfied nature with that their labour did get, and their calling allow, and no sooner had they taken their repast, but to passe the rest of the evening merely they fell to pleasant chatte betwene them selues, sometime discoursing of what came first in their heads, with Pro et contra, as their naturall logick would graunt them leaue, other while with merie tales, honest, and tending to some good end without either lasciuousnesse or scurilitie, thus euer they passed away the night: and for that the Egyptians, as a great monument kept diverse of their discourses, which some by chance had overheard, and put downe as a Iewell in their librarie, I meane as their records doe rehearse, to set downe in brief two of their nights prattle, which although homely tolde, yet being honest and pleasant, I thought they would brede some conceipted delight to the hearers, and therefore thus. /

12: lasciuousnesse; Grosart; lasciousnesse
The first nightes discourse.

No sooner had Permyedes and his wyfe Delia, for so was her name, ended their dayes worke, and taken their repast, but sitting safely in their simple cottage by a little fire, began thus solemnly and sadlie to enter into a discourse, I can not thinke wife, but if we measure all our actions with a true proportion, that wee haue supt as daintely as the proudest in all the Cittie of Memphis, for the ende of delicates is but to satisfie nature, which is so partiall in hir desires, that were not our vitious mindes drowned in gluttonie, content would seale vp hir request with a very small pittance, but such is the course of the world now a daies, that euery man seeke with Philoxenus to haue his necke as long as a Crane, that he may with more pleasure swill in the sweete tast of their superfluous deinties. But wife, since I can remember here in Memphis, Psammetichus our king, was of so sparing a diet, that being demaunted by an Ambassadour, what Caters he haue for his houshold, made answere, his Cooke and his stomake: inferring by this that his Cooke bought no more in the shambles than woulde satisfie what his stomack desired. But now wife, euery meane man must be so curious in his fare, that we are rather to be counted Epicurians

fire, \text{7} \text{Crosart}; \sim .

inferring \text{7} \text{in seeming}
than Egyptians, and our Chaldees have more skill in a cup of wine than in a library, which superfluities breedeth both beggarie to manie, and diseases to all. For so they drowne them selues in the bottomlesse sea of glutonie, as at last they make their bodies a subject for the Physition, thinking that the temperature of their complexions can never be well affected, vnlesse their stomachs bee made a verie Apotecaries shoppe, by receiving a multitude of simples and drugges, so to settle their waivering constitution:

10 those men that wed them selues to such inordinate excesse, finde diverse and sondrie passions to torment the stomach and all the body, which no sooner paynes them, but straight, as experience is a great mistresse, they calculate the nature of the disease, and straight flye to purging, to phlebotomie, to fomentacions, and such medicinall decretals, according to the interior or exte- riour nature of the disease, where as perhaps some slender fault is the efficient cause of such a momentanious passion, better to be cured by time than physick.

But excesse in diet (wife) breedeth this restlesse desire, and so manie are the diseases incident by our owne superfluities, that euery one had neede to haue an Herball tied at his girdle: well I haue heard my father say, that he was but quiet, smite at others, happiness prevaileth a stede.
one day sick in all his life time, being then also through over much labour fallen into a feauer. And this perfect temperature of the bodie, did not proceed from the diversities of potions and dainty delicates, but by a true proportion of exercise and diet: which Zeno the Philosopher noted well to be true, who being of a verie weake and tender constitution, subject oft to sicknesse, yet never kept his bed. Being demaund of a Lacedemonian, what preseruatiues he did use, Zeno willing to be briefe in his answeres, shewed then a piece of bread and a dish of water, with a strong bowe of Steele, meaning by this Enigma to discover vnto them, that he raced out his diseases by exercise and fasting, as two especiall pointes necessarie for the perfecting of mans health.

You say truth husband, quoth Delia, for oft haue I heard my mother say, that three thinges are the chiefest delicates, which who so vseth, shall liue long and happily: Hunger, quiet, and mirth, but to auer your sayings to be true, euery one seekes to attaine the contrarie, which causeth such sodaine death and perilous diseases: mo perish by gluttonie than by the sworde, for in steade of hunger men seek to satisfie nature with excesse, for quiet, enuie at others happinesse presentes a stratageme,
for mirth melancholie, and couetous humours, how most
greedily to gaine, thus euery one seeke that time and
experience proues most preludiciall, but the time hath
bene, yea Perymedes, and within my remembrance, when the
inhabitantes of Memphis knewe not what ryot and ill diet
ment, but euery man applying him selfe to frugalitie,
coueted to be thought honest and vertuous, where as nowe
a daies the meanest doth desire to be thought proud and
sumptuous. While Numa Pompeius banished excesse out of
Rome, there was no drugges brought to the cittie from
Africa: while Pomulus drunke no wine, excesse was not
noted / amongst his subjectts, neither had a Physition
any palme in his dominions, till his successors Caligula,
Nero, and the rest assigned Trophees, and Triumphs, for
such as best could play the part of Epicures: and because
my good Perymedes we be set alone by the fire, (and with
this she rech him a friendlie Bezo les labros) and none
here but our selues, thou shalt see what long I haue kept
close in my chest, certaine precepts of physick that long
since were giuen by one of the Caldees to Pharam the last
king of Memphis, of that sirename, which for that they
were pretious, as wel for the doctrine as the methode, I
have kept them as dere as I did my virginitie before I met
thee, and with that she hied her to her hutch, where she
set out an olde piece of parchment, where
was written as followeth.

Certaine preceptes of household physick,
given by Rabby Bendezzar, one of the Chaldees,
to Pharao the king of Memphis.

Considering right mightie soueraigne,
that dutie brooketh not exceptions of time,
but that the reverent service of an honest
minde is tied to his Lord, as carefully
in sickness as in health: although want,
the enemy to desire, hath not stored my
librarie with Galen, Auicen, nor Hippocrates,
et dutifull affection willing to make supplie
presented from the garden of my thoughts
certeine receipts, compounded of sundrie
simples, which I beseech your highnesse to
apply as shall best stand with your fauourable
opinion.

First to present an Aphorisme which
Auicen grudged to pen down, as an enemie to
that science, receive twenty ounces of merrie
concepts, pounded in the mortar of a quiet
resolution, vse this poudrer in your morning
and evening potions, forborne to much exercise
of minde, as prejudiciall to the body: Sith
the world the paimistresse of vertuous
indeouours hath all her coffers filled
5 with forgetfull ingratitude.

2 And sith sicknessse desires companie,
and sondrie sores presente them selues to
a solitarie man, use a charm so pretious
as Galen feared to bewray amidst his
10 principles: write ouer / your chamber dore
in Siluer letters, Neque medicus si morosus:
by this spell you shall forbid Melancholie
entrance, the sorest enemie to mans helth,
whose operations, as they are secret, so
15 they are mortall. If this should faile,
receive an experiment confirmed with Probatum
est. Take the sweete herbe called pleasant
content, with that make a perfume about
your bed chamber, and where you dyne, the
20 saueour of this is as sure a repulse to
exile melancholie, as the Ostracisme was
to the noble of Athens.

3 Science a monster that wayteth vpon
7 sores sorts
Opline, presents by her selfe to a sick person in sondrie shapes, some breeding profit, others prejudice. To auoid her illusion, note this: when she comes with a plausible speech, her attier black in damaske or veluet, a side gowne, a large cape, holding in the one hand a glasse of Goates milke to restore, in the other some secret drug to purge, suspect, and graunt no admittance, unless you see about her three markes: In hir forehead the figure of myrth, in hir bosom the pourtraiture of conscience, and the mouth of her purse sealed with the signet of content, marked thus, use hir as a friend, and send hir away rewarded.

In that sickness is passionate, and choller the heralt of melancholie inflicteth many griefes by overfowing of the gall, to suppresse his envious furie, take an herbe of a mild saour, yet verie precious called patience, his vertue is restrictive and expulsive, knitting content to the minde,

Patience a precious simple.

prejudice. To prejudice to purge, prejudice to
and driving out disquiet from the thoughtes.

5. The auncient Alcumists reposed great trust in their Philosophers stone, as the most necessarie iewell to draue out quintessences for restoratives. But our late Phisitions haue found out a singular minerall, called Hope, applie this to your stomach as a soueraigne simple against disquiet and feare, two passions incident to many patients.

10 6 Albertus Magnus in his secrets, sets downe the nature of sundrie herbes, some to procure mirth, other sleepe, according to their particular vertues, but our late practicioners, haue founde a roote, whose operation comprehendeth all those properties, which they call Hearts case, this applie to your left side both day and night, in sickness and in health, as a defensorie against ensuing griefes, a preseruer of present quiet, and a medicine generall for any passionate disease. Thus right mightie soueraigne, though not as a Phisition, for that our times and diets brooke not hir axiomes, yet as a poore

25 and dutifull welwiller, I haue set downe
sordrie simples fit for receites, which if it shall stand with your highnesse good liking to applie, I shall rest as euer I haue done an earnest suter to the almightie, that their operation may take wished effect, as well for 

5 recoverie, as for preseruing your health.

Fabby Bendezzar.

They had no sooner scanned ouer this wryting, but Perymedes began to accuse the iniquitie of their time, that had made such difference in medicinal precepts, and therefore burst forth into these tearsmes, well wife, thus fares the course of the worlde, to decline euer to the worst, for when Fabby Bendezzar set downe these principles to Pharao, no doubt Epicures had not yet erected any Academie in Egypt, but since his time, excesse hath taken such an interest in

15 the mindes of men, that his reasons would be counted follies, in that euer yxiome sheweth not the art of an Apothecarie, but leauing such to their follies, how happie are we that eate to liue, and liue not to eate, who count it a banquet to suffice nature with any thing, hauing our health, when

20 greater potentates are pained with surfets. Well husband quoth Delia, seeing we are content with our pouertie, and
will this night passe away the time in telling some pleasant and merie tale, so shall we beguile the evening with some pleasure, eschew idle linesse, the welspring of many mischiefes, and banish vaie thoughtes, that brede disquiet and discontent, my selfe will tell one, and thou shalt tell another. Delia by being silent, seemed to consent, and so Pervmedes began his tale in this manner.

Pervmedes tale.

In the kingdome of Tyre, while Euribates reigned as soueraine, there governed under him as his lieutenant, one Prestynes a noble man, better beloved for his Iustice, then fauoured by fortune, who having a Ladie of no lesse parentage than vertue, and yet accounted the most honorable Matron in all the East parts, liued peaceably in his prouince, till Voltarus king of Sydon attempted the invasion of Tyre, and finding fortune fauourable to his desires, made a conquest of the lande, killing Euribates, and leading Prestynes prisoner to Sydon: Which newes no sooner came to the eares of his wife Mariana, for so was hir name, but fearing the violent handes of the enemy, being big with childe, and hauing an other of two yeares of age, shee with a fewe Jewels which she had kept secret in a Casket,
imbarked hir self in a little frigot, intending hir
course to Lipparne, where hir friends dwelt: but fortune
who ment to make hir a mirrour of hir inconstancie, as
it were ent'ring a league with Neptune, drove hir vpon
5 the coast of Decapolis, wher perforce she was forst to lande,
not remaining on shoare three dayes, before in the companie
of an other gentlewoman that / was nourse to hir sonne, she
she was brought to bed of a man childe, whose she called
Infortunio, distressed thus, she past away many daies till
10 a faire winde might serue to transport hir to Lipparne,
which comming about according to the marriners minde, they
causd the Lady to sende hir two infants a borde with their
nourse, she hir selfe solitarilie walking by the shoare
till the cockboate came againe to fetch hir. But the
15 destinies who are impartial in their resolutions, haung
intended a worse mishap, gaue hir a sorer mate in this
maner: no sooner had they shipped the sely babes, but that
a Barke of Coursayres and pyrates came by, who seeing this
ship not greatly manned for defence, bare towards it, and
20 borded it, carrying away, both vessell and marriners as a
pryse, which Mariana seeing, she sent forth shrikes as
intreties to persuade them to retourne, and most pittifull
renting of hir hayre, made signes of hir sorrowes, but in
20: carrying 7 Carrying
vaine, for she gat nothing but dolefull echoes of hir complaints, which strake such a grief into hir minde, that she fell downe in a sounde, till at last comming to her selfe, finding she was deprived of husband, children, countrie, friends, yea and left al alone in a desert, surcharged with grieue, she sat her downe by the shoare, and fell into these piteous passions.

Infortunate Mariana, whose fortune or some contrarie fate aboue fortune hath sought to make a speciall object of haplesse and distressed miserie, seest thou not a dismall influence, to inflict a despairing chaos of confused mishaps, art thou not first by the vniust destinies bereft of Prestynis thy husband, exiled thy countrey, a place as precious as life, seperated from thy friends, the sweetest comfort, but nowe deprived of thy children, in whose companie there did consist the salue for all the forenamed miseries. Ah Mariana, sigh and sob at these sorrowes, but what susyles showers when the harvest is
past, or griece when actions cannot be amended by passions. Nowe Mariana, doest thou see that Fortune, that fiend and gracelesse monster, the double faced daughter of Ianus, whose pleasure is inconstancie, whose thoughts are variable, whose temples are strewed with roses and nettles, and whose sacrifices sauour of most infectious incenses: are not all hir gifts perilous, seem they never so pretious? Doth she / inriche thee with treasure, feare that in the other hande she holdes pouertie, to cheaque thy presumption: doth she aduaunce thee with honor and dignitie, knowe such fauours are brittle, and hir brauest seates are made of glasse: if with friends, alas, she presents amidst their troupes fained affections, and flatterie: thus euerie way hir fauours are mortall, and the more glistring, the more prejudicial. Too late poore Ladie, hast thou tried these premisses for trueth, thy selfe an instance of hir inconstancie: What then shalt thou do, being thus infortunat: hope thou canst not, sith thy present mishap tells thee, fortune hath resolved thine overthrowe:

Side note, l. 3: discription 7 discription
4: faced 7 facced 9: Doth 7 doth
dispaire then Mariana, dispaire and die, so
shalt thou glut the ruthlesse destinies with
a most balefull Stratageme: since thy husband,
yth children, haue bene the first actors,
and thou desperatly such a dolefull tragedie:
let fortune see how thou scornes to be
infortuniate: feare not death which is the ende
of sorrowe, and beginning of blisse: but to
thee Mariana, that lying in distresse, yet
dye happy: let not dispaire euer enter
within thy thoughts, grace not fortune so
much in hir wilfulnesse, bee patient, and
so spight hir with content, for hir greatest
grieffe is to see hir crosses borne with an
indifferent minde. Time, Mariana, is the
nourse of hope, and oft thwarteth fortune
in hir decrees, then chere vp thy selfe, and
leade here a solitarie life in this desert,
with such patience, as making a vertue of
necessitie, thou drowne all despairing
concepts with content. I but alas, my
children, my poore babes, scarce known to
fortune, before enuied by fortune, and with
that casting hir eye to the Sea, she was so
thou _7 then
ouerpressed with sorrowe, as she could not utter any worde more, but melting into teares, sat a long time in secret and sorrowefull meditation. A comfortable till at last with a deepe sigh shee groned forth meditation.

5 these wordes. Hope and patience, and with that she rose, and resoluec to liue as a sauage woman, till death or some better destinie, might desert. mitigate some part of hir martyrdoe. In this sight, resolution, she went and sought her out a Cauoe, which she trimmed vp, with boughes, making hir in steede of hir beddes of downe; a couch of mosse, and leaues: hir sauce was hunger: hir foode, the fruits of the earth. And thus she lay there by the space of two or three yeere,

10 vnseene, or vnknowen of any bodie. Fortune not brooking hir owne bit- / ternesse, seeing C2 how patient the Ladie was in hir miseries, determined to adde some reliefe to hir passions, which shee brought to passe in this manner. The Despot of Decapolis and his wife, for solace sake, being one day rode on hunting, by chance, in pursute of a Stagge, which they had in chace, lost
their way, and happened into that desert where they had not wandered long, but they met Mariana in savage manner, almost naked, her hair of amber colour, hanging down to her feet, her face shrunken, and parched with the Sunne, in so much as thus disguised, and deformed, as well with her ill diet, and the weather, as with her sorrow, she seemed some Satyre, borne and bread in that desert. The Despot and his wife, amazed at this sodaine sight, stooed still, narrowly marking the gesture of Mariana, who was playing with a little Pannye, which she had noured vp, till at last she casting vp her eyes, and seeing them there, arose hastely, and was ready to depart, but the Despot, who desired to know what she might be, drawing more nie, perceived by the lineament of her face, that she had bene a woman of good proportion, began to salute her in this manner. Woman, Satyre, Nymph, or whatsoever thou be, that liuest thus as a saucy creature, in the deserts, tell me of courtesie, as to a straunger that pitties thy estate, whether thou be bred here, and so naturally wedded to this brutish kinde of life: or if some misfortune hath led thee to this extreme mishap, that so either I may marueile at such a strange breede, or els both pittie, and seeke to reliefe thy miserie. Mariana hearing the Despot speake thus honorably and friendly, made no answere at all, but
staring in his face, called to remembrance her
former estate, and shamed at her present
wretchedness, so that the tears standing in
her eyes, the burden of overmuch sorrow
made her a long while silent, yet at last
coming more near, she made him this answer.

Curteous stranger, if I overslip either
duty or reverence, due to thy calling,
thinke my savage life leads me to such
ignorance, and therefore the more worthie
of pardon, but whatsoever thou be, king or
kaiser, know this, I am no Satyr, but a
woman distressed, and placed here by the
enmity of fortune, where time and patience hath
learned me to live content: for thy pity
I return thanks, as one whom these woods
have not yet pierced with ingratitude, for
thy reliefe I refuse it as a thing contrarie
to my resolution, for in this life, I mean

to die. No sooner had she made this reply, but
she was turning her back, had not the Despots
wife intreated her to tell the course of her
abode in these deserts, and of what parentage
she was: Mariana hearing the Lady pitifull,
though importunate, began to resolve hir in this manner. Madame, for no lesse your countenance and behauiour imports, long it were to discourse of my former estate, and a taske worse than death, to recount my misfortunes, sith the rubbing of halfe healed scarres, would but renewe olde soores, which should greue me greatlie to rehearse, and would little proffit you to heare, yet somewhat to satisfie your demand: know, I once tasted of honor, as descended from noble parentes, and as you, felt my selfe safe, seated in pleasure: welth I had, as fauoured with rich possessions, but nowe fates that cannot be auoyded, and fortune that will be mistresse of hir decrees, taught me honor was brittle, and riches as blossomes, that euerie frost of fortune, can cause to wither: so that both dishonored and poore, yet I liue more happie, for that I haue opposed my minde against all mishaps, not caring for fortune, because too low for fortune. Thus Madame, you haue heard what I haue bene, and
see what presently I am. The Despot seeing
she would faine be gone, hearing she was
of honorable parentage, stept more nigh,
and tooke hir by the hand, adiurine by
the loue she euer bare to him she liked
best, that she would tell hir name, hir
countrie, and the cause of hir aboade in
these deserts. Mariana a long while vnwilleng,
and yet at last overcome with their
importunacie, discoursed vnto them whose
wife she was, and from point to point
discovered the fore rehearsed premises.
The Despot and his wife, who knew very
good Prestines, hearing such a tragicall
Courtesie is honorable.

Catastrophe, tooke such compassion of the
Ladie, that sitting downe by hir, they
fell into teares, which ouerpast, they
sought by persuasions to drive hir from that
miserable resolution, the Despots wife

offring hir to be second Ladie and mistresse
in hir house, wher she should be entertained,
not as a friend only, but as hir own sister.
Mariana was thankfull, but not to be
intreated, till at last wonne with such earnest protestations, she graunted to go with them, which greatly contented the C3 Despot, so that casting his mantell about hir, and taking hir vp behind him, he roade forward to seeke his companie, whome when he had found, leauing all his sport, he hied home to his house, a joyfull man of such an encounter.

Where we leaue him, and retouerne to the Coursayers and Pyrates, who comming at last with their pryse to Iaphet, a promontorie seated by the sea, they solde the nourse and the two children to the gouernour of the citie, who was called Lamorague, being brother to the Despot of Decanolis, who when they came to age, kept them vp as slaues, setting them to all kinde of drudgeries: the nourse although of meane parentage, yet passing wise, feared to bewray from whence the children were issued, and therefore called them hir owne sonnes, naming the eldest, whose name was Castriot, Procidor, but the yongest she suffered to retaine his syrname. The children thus kept servile, and miserable, being come to some yeares of discretion, their nourse tolde the eldest whose sonne he was, charging him vpon his life not to bewray his progenie, least it might be greatly prejudiciall to his estate, but to content him selfe with hope, till time did allowe better fortune.
Procidor, for so we will now call him,
as he growe in yeares, so he grow in wisedome,
that he couertly concealed what his nourse
gave him in charge: And as the Palme tree
cannot be brought from his height by
pressing downe, nor the Diamont bereaued
of his vertue, though he be set in brasse,
so Procidor, although he was in the state
of a slave, poore, miserable, and acquainted
with labours, yet his minde reaching at
honor, began to be impatient of commande,
so that in a day, finding fit opportunitie,
without taking his leave of his nourse, he
shipht him selfe in a barke of Alexandria,
to seeke his fortune, where passing away
three or foure yeeres at the seas, and
getting little or no preferment, hearing
also that his father (whome he supposed to
be dead) was yet living, and prisoner in
Sydon, as one in dispaire, and past hope,
he trauelled many straunge countries, till
at last he came to Decapolis, where he had
not long bene resident, but the Despot
seeing him a young youth, verie well
7-8: brasse, so brasse. So
proportioned, of good grace, and of a resolute disposition, intreated him into his service, so that he lived in the house with his mother unknown, for the space of a year: in which time, Marcella the daughter of the Despot, noting the perfection of Procidor, began at the altars of Vesta to offer smoking thoughts at the shrine of Venus. For women's eyes delight in the variety of objects, the more seeing that the sharpness of his wit (a spark that soonest inflameth desire) was answerable to the shape of his body, and that his mind was adorned with so many sundrie good qualities: that if his fortune had been equal to his face, his deserts might have made him a Prince, she began so far to enter into the considerations of his virtues, that hazarding too rashly into so dangerous a laborinth, she felt her mind begin to alter, and her affections to stoop to such a state
as repent she might, but recall she
could not. But taking these thoughts
for passionat toyes, that might be
thrust out at pleasure, cursing loun
5 that attempted such a chaunce, and
blaming the basenesse of hir minde,
that would make such a choice, to
avoyde the Syren that inchanted hir
with such deceitfull melodie, she
called to hir bedfellowe Mariana
for a Lute, whereupon warbling a
merie galliard, she thought to
beguile such vnacquainted passions,
but finding that musicke was but to
quench the flame with oyle, feeling
the assaultes to bee so sharpe as hir
minde was ready to yelde as vanquished;
she began with diuers considerations
to suppresse the franticke affections,
calling to minde that Procidor was hir
fathers servant, a man of meane and
base parentage, for his birth not to
be looked at of the daughter of a
Despot, much lesse to be loued of one
3: toyes, 7 ioyes,
of hir degree, thinking what a discredit it were to hir selfe, what a griefe to hir parents, what a sorowse to hir friendes, yea, what a mightie shame should be guerdon to such a monstrous fault, blaming fortune, and accursing hir owne follie, that should be so fond as but once to harbour such a thought, as to stoupe so lowe as to hir fathers hyerling. As thus she was raging against hir selfe, loue feared if she dallied long, to loose her Champion, and therefore stepping more nigh, gaue hir such a fresh wound as pierst hir at the verie heart, that she was faine to yelde, maugre hir former considerations, and forsaking all companie, to get hir in hir closet, where being solemnlie set, she burst forth into these passionate tearmes. /

Vnhappie Marcella, hath fame hetherto feared to speake ill of thy thoughts, and shall report dare to misconstrue of thine actions, hath Decapolis honoured thee for thy vertues, and shall now all the worlde wonder at thee for thy vanities, hast thou vowed thy selfe to Vesta, and wilt thou runne after Venus? wilt thou be counted a president of virginitie, and yet subject thy selfe to unbridled fancie? No Marcella, there is no sweeter friend than libertie, nor no worse enemy than inconsiderate affection: the thoughtes of Ladies, Marcella, as they are worthy, so ought they to looke no lower than honor: Blush then at thy fault, blaming fault. Blaming therefore there feare
fortunes, thy choice, thy love, since thy thoughts cannot be conceived without secret shame, nor thy affections uttered without open discredit: far are these fancies, or rather follies, unfit for thy birth. Hast thou not heard

5 Marcella as an oracle from Apollo, that it is better to perish with high desire, then to live in base thoughts.

And yet Procidor is beautiful, a favour, fond fool, framed to feed the eye, not to fret the heart: he is wise, truth, but poor, and want is an enemy to fancy: Tush, being

10 both beautiful and wise, why should he not be loved, wilt thou so far forget thy self, as to suffer affection to intangle thee with such bad conjectures? no, consider how such a match will be most dismal to thy father, most grievous to thy friends, prejudicial to thy selfe, and most glad to thy foes, the greatest grief of all, since the smile of a foe that proceedeth from envy, is worse than the tear of a friend that cometh of pittie.

These premisses then duly considered, preferre not a Barly corne before a precious jewel: set not a fading content before a perpetuall honour: suppress thy affections, and cease to love him whom thou couldst not love, unless blinded with too much love. As thus she was perplexed with sundrie passions, Mariana came to seek her in her closet, whereupon she ceased her complaints, hoping that time

20: conceived continued 7: favour, fond fool, Grosart continued. favour, fond fool, dishonour:
would weare out that which fond loue and
fortune had wrought, but all was in vayne:
for so did the remembraunce of her late
conceived loue, alienate hir thoughts from
hir wonted disposition, that shame and
dishonor, the greatest preuenters of mishap,
were no meanes to diswade hir from hir
determined affection: In so much that not
possible to hyde fire in the strawe, nor
10 to smother vp / fancy in youth, she bore
such a fauourable countenance to Procidor,
that not only hir selfe, but the rest of the
house marueiled at hir submisse familiaritie.
Yet in that she had hetherto troden hir shoe
15 so euen, as no steppe was so much as thought
awry, they construed all to the best, and
thought hir fauours toward Procidor proceeded
as a reward for his vertues, not from a
regarde to his beautie. But at last being
20 Venus scholler, and therefore daring with
hir to daunce in a net, played not so close,
but Procidor could iudge of colours, and
espye of the halfe what the whole ment,
puffed vp therefore a little in conceipt
with the fauour of his masters daughter, seeing
opportunitie layde hir hairie forehead on his lappe,
he began somewhat peartlie to prie into the exquisitnesse
of hir perfection: noting that she was passing beautifull,
and young, and that vertue added a grace vnto nature, and
that being of noble parentage, beautie decked nature with
dignitie. This interchance considered, so charmed the
poore gentleman's affections, that fayne he would haue
made requitall of hir fauours with like courtesie, if hir
honourable estate had not quattod his presumption with
feare: houering thus betweene two streams, at last he
burst forth into these complaintes.

Doeest thou not know poore Procider, that actions
wrought against nature, reape despight, and thoughts
above fortune, disdaine: that what byrd gaseth against
the Sunne, but the Egle, becommeth blinde, and that such
as step to dignitie, if vnfit, fall: that thoughtes are to
be measured by fortunes, not by desires: how falles come
not by stouping lowe, but by clyming to hie. Shall therefore
all feare to aspyre, because some hap to fall? no Procider,
though thou art in ragges, yet thou art noble borne, thou
art not inferiour to Marcella in byrth, though in riches:
thен dare to attempt, sith she shewes thee such manifest
fauours. Ah nouice in loue, doest thou count euery dimple
falles, falles
in the cheeke a decree in the heart, every laugh a warrant of loue. Venus, fond man, looke on more than she loued, or els she was passing amorous: womens smiles are oft more of custome than of courtesie, and passing prodigall they bee

with their eyes when they are nyggerdes in their hearts:

for thinke not fond man that Eagles will catch at flyes, Cedars stoope to brambles, nor such honorable dames looke at such homely / peasants, no no, thinke hir disdaine is greater than thy desire, for accounting thee but a slaue,

and hir fathers mercinarie man, she doth but repay thy labours with affabilitie, therefore cease not onely to say, but to thinke she loues thee.

Procidor with these pithie perswasions, somewhat appeasing the sparkling flames of loue, that already were kindled in his brest, applied him selfe to his wonted labour, suppressing his affections with the due consideration of hir honour, and his owne meane estate, and counting it frenzie, not fancie, to couet that which the very destinies woulde denie him to obtaine. These two thwarted thus with feare and shame, lingreth forth the time, till at last fortune willing to present in a sweete figge bitter wormewood, found such fit oportunitie, that Procidor and Marcella met at such leysure, that not long after, Marcella was knowne to be with childe, which newes

1: laugh / lims
3: she was / she
7: dames looke / dames
no sooner came to the eares of the Despot, but as a man
inraged, furie and reuenge driving reason out of conceipt,
he presently caused Procidor to be apprehended, and his
daughter Marcella, resoluing that according to the law
5 of the countrey, they should die. The mother more pitifull,
considering the follies of hir owne youth, began to intreate
hir husband to spare their liues, and assigne what punishment
els, though the torture were neuer so grieuous: which by
long perswasion, he consented vnto, committing them vnto
10 straight prison, where they lay in great distresse the space
of ten weekes, before euer the Despot made any question of
their imprisonment. While thus Procidor lay sorrowing, more
for the mishap of Marcella than for his owne misfortune: newes
was brought to Decapolis, that Euribates sonne had gathered
15 an host, and sought to drive Voltarus out of the Confines
of Tyre, which Procidor hearing, he began thus to meditate
with him selfe. Unhappy Procidor, see houe fortune intending
thy good the haplesse fates seeke to frustrate such successse,
hast thou these fourteen yeeres, gone as a vacabonde about
20 the world uknownen and despised, hoping for this day, that
Euribates sonne should seeke reuenge on Voltarus, and art
thou now in pryson, when oportunitie offreth such good fortune,
2 yeu and in such a place as nought but death can redeeme thee.
2: inraged, furie and reuenge_7 in raged furie, and reuenge,
The Iaylor overhearing Procidor, asked him what he had to doe with the peace or warres of Princes. Ah my good friend (quoth he) when I consider in what estate my father whilome lived in that countrey, as I haue heard, and am able almost to remember, I cannot but groane to see my present ill happe:

And who was thy father (quoth the Iaylor). Seing, answered Procidor, that time hath set the sonne of Euribates almost in his kingdome, I feare not to discouer what I am, my fathers name is Prestines, Lieutenant of Tyre, under Euribates, and my name not Procidor, but Castriot, and I doubt not but if I were there, for my fathers sake to reape credit and authoritie. Without further questioning, the Iaylor went presently and tolde the Despot what he had heard, who making small account of the matter, yet presently considered with him selfe, if it were true, howe greatly he should by making such a marriage, auoyde the shame like to befall to his daughter, therefore he went and asked of Mariana what her eldest sonnes name was, who made answere Castriot, and that if he liued, he was about twentie yeares of age,

the Despot suspecting it was he, went secretly to the pryson, where examining Procidor of al his life past, found by probable circumstances that he was Prestines sonne, whereupon he began to recount vnto him howe he tooke him into his
service, placing him in his favour, then the injurie he
offred him by infringing his daughters honor, yet for all
this, craving no other amends, but that he would take hir
to wife, Procidor made answere, what he had done was the faults
of his youth, and that he was both sorrowfull and repentant,
and that he might thinke it firme love, and not fading
fancie that forst him to commit such a fault, he was ready
at his pleasure to take Marcella to his wife. The Despot
seeing sparkes of his fathers courage in his resolutions,
embrased him, and sending for his daughter into the same
prison, there secretly betrothed each to other, then tooke
them out, and sent them to a graunge place of his in the
country; within short time they recovered their former
complexions greatly impaired by their close imprisonment.
In the meane space the Despot prouiding all things necessarie
for the marriage, seeing they were retourned into the former
fourme, caried his wife, and madame Mariana, to his graunge,
where by the way he demanded of hir, how happy it would be
unto hir, if he did marrie his daughter to hir eldest
sonne Castriot. Madame Mariana smiling, told him, it was
impossible, sith she thought him dead: being well arrived
at his farme, he brought his wife and the Ladie into the
chamber where the two louers sate, very richely appareled,
unto whom at large he discovered what had happened. When
Mariana knewe hir sonne Castriot, noting very well the liniaments of his face, she fell in a sound for joye, but being at last reuieued, after many and hartie embracings, and joy on al partes, they sat downe to dinner: Castriot desiring the Despot that he would send to Iaphet where was one Lamoraque Gouernour of the towne, that helde his yonger brother and his nourse, as slaues. This motion was greatly agreable to the Despot, so that he presently sent a messenger to Iaphet, and an other to Tyre, to heare of the estate of Prestines: The messengers making as much speede as winde and weather would permitte, arrriued fortunatly at their desired places, where no sooner the one was arrriued, but he deliuered his embassage to Lamoraque, who musing to heare such news from his brother, the Despot, went to confirme his doubt the more, and subtly examined the nourse, who confessed as before, whereupon to satisfie his brother, and requite the great inuiurie he had profered to young Infortunio, hauing but onely one daughter of the age of fourteene yeares, he gaue hir with a great dowry to the poore Gentleman, and withall shipping him selfe in a frygot, with his daughter, his sonne in lawe, and the nourse, he sayled to Decanolis, at whose arriuall great joy being made betweene Mariana and hir two sonnes, the marriage of the Gentlemen, was solemnised the next wecke after, and to
increase therein content, newes was brought that Euribates sonne hauing subdued Voltarus, and recovered his kingdome, he had set Prestines in former place and authoritie. This newes greatly delighting the companie: When the marriage feast was ended, the Ladie and hir two sonnes, with their wiues, taking leaue of the Despot, and Lamoraque, sailed to Tyre, where they were most louingly entertained by Prestynes. Perymedes hauing ended his tale, his wife Delia, raging against fortune, that was most enuius to them that were most honorable, said that poore men were like little shrubs, that by their basenesse escaped many blastes, when high and tall Ceadars were shaken with euerie tempest: concluding therefore, that Mediocria were most firma, seeing her fyre was out, and the night somewhat colde, they both hyed them selues to bed.

The second nights discourse.

The day was no sooner spent in labour, but the poore Smith and his wife, according to their accustomeci manner, after supper would not be idle, but sitting close by the fire, Delia brought out an olde payre of Cardes, to passe away the time at play, whereupon Perymides taking occasion, therein theirin
began to discourse in this manner. These Cardes (wife) may
rightly be termed Glucupikra sweete and sower, double
faced, bearing in their foreheads pleasures and peace, and
in their backes sorrowes and Stratagemes, presenting vs
with delicats, which in the mouth taste like hony, but
in the mawe more bitter than Gall, for although we use them
for recreation to passe away the time, yet other ayne at
two endes, Lucre and Gouetousnesse, and yet their gaines
but losse of time. And the effects of gaming here now a
dayes in Memphis, as they are many, so they are monstrous,
as quarel, murders, blasphemies, swearing, and cousinage,
yea the overthowe of houses and families, testifying the
infamous nature thereof. Chilon the Lacedemonian, being sent
in Ambassage to Corinth, to treate of a league betwixt
those two cities, finding the Rulers playing at dice,
retourned back without once speaking of his commission,
saying that he woulde not Eclipse the glorie of the Spartanes
with so great an ignomie as to ioyne them in societie
with dice players. Delia hearing hir husband envyng so
much against playing, thinking he did it to check hir desire
to play at Cardes, began thus to defend it.

And would you haue vs husband so farre from recreation in
Memphis, as to be Stoikes or Cyniks, well had I allowed
manner. 
2: Glucupikra  Glucupilica
husband) of your speeches, if they had savoured of anie exception, but so strict an inuectiuie deserves some Apologie, and therefore by your fauour husband, thus, I denie not but those effectes which you repeated as frutes of gaming, are greatly preiudiciall, both to the minde and bodie, but they proceede not of necessitie, as causa sine qua non, but as infections that flowe from the abuse, being growne into an extremitie. For we see that many things which of them selues are good, by excesse growe into the nature of euill, and so of this: for Salomon, whose deuine wisedome was without comparison, set downe his censure of time, that as there were daies of sorrow, so were there houres of mirth, that the minde had as well pastimes to recreate, as serious affaires to fatigate. Cato the most seuerre Censor that was euuer in Rome, amongst all his straight edictes, did not utterly abolish gaming, but allowed the Purpurati to spende certaine houres at such pastimes as they thought necessarie, saying, that moderate sport was a whetstone to the memorie. I haue heard the Chaldees say, that the Lydians were the first inuenteres of Cardes and Dice, and other games, and by them preservatives long time the estate of their common wealth, which otherwise should haue bene ruinated and subjected.

Perymides hearing his wife to allege such sound reasons
for Gamsters, thought to ioyne action with her in this manner.

You resemble those subtill Lawyers, that onely allledge that clause in their evidence, which best serves for the proofe of their plea, leaving out all other provisos that are hurtfull. In deede, I remember I haue heard that the countrey of Lidia, being oppressed with a great dearth and scarcitie of victualles had almost subuerted their estate with famine, but that to resist, and sustaine hunger the better, they inuented playes and gaming, spending every other day in such sporte without any meate, which they continued for the space of twentie and eight yeares, by that pollicie preserving their countrey from a generall famine, by sparing so carefully their provision. But wife, the case is alterd in vs, we are so farre from recompencing the fault of so vile an occupation by fasting, that contrariwise, we foster it vp with all kinde of dis- solutenesse, gluttonie, riot, and superfluitie, in so much that we are not ashamed nowe adayes to use this proverbe (that a man had better loose than to be idle) but if those leud Philosophers, which set downe this principle, knewe their inestimable losse, not of mony which they abuse, but of the richest and most precious thing that may be spent, and which can neuer hurtfull. In hurtfull in richest riches
be recovered: I mean time, they would be ashamed of their doctrine, that to loose is worse than to be idle, because it is joyned with so bad an action as of necessitie redoundeth to the detriment of him selfe, or of his neighbour, 5 yea, and oftentimes of both. And yet because the nature of man is not able to abide continuall labour, and occasion of businesse is not alwayses offered, we may with our Chaldees in their Academies followe this precept, that time spent in honest pastime or game, of moderate pleasure, may be 10 set downe in the register of happie dayes, as howres not greatly dissonant from vertuous indeuours, neither, saith Scipio, is gaming blame worthie, if we use it as rest and sleepe, after we haue ended and dispatched our businesse. I am glad (quoth Delia) that you allowe vs any time to 15 play. I am not so strict quoth Perymides, but this discourse wife is farre from the purpose, therefore seeing we haue yet halfe the evening to spende, and I haue no delight to play at Cardes, let me heare thee tell a tale, to requite yesternightes chat: Delia nothing dainty with hir husband, 20 taking the tongs in hir hand, to keepe the fire in reparations, began in this manner.

Delia hir tale.

In the Ile of Lynmary, there dwell'd sometime a
Gentleman of good parentage, as descended from worshipful
and honest parents, learned by education, as trained vp
amongst the Philosophers in their academies, virtuous in
his actions, as putting in practice those principles which
he hearde in their Schooles, as Axiomes: generally, well
nourtred, in so much that he liued in / very good account
in the Iland. This Gentleman called Alcimides, although
favoured thus with sondrie good qualities, yet was greatly
enuiled by love and fortune, for his want was such, as his
reuenewes were nothing aunsweable to his minde, but liued
poorely, and yet contentedly in meane estate. Fancie seeing
fortune frowne, to fill vp the tragedie, presented him with
the sight of a young Gentlewoman, called Constance, who
being both wise and beautiful: two perswasions sufficient
to induce affection, was no narrowly marked of Alcimides,
as he thought no obiect to fit his eie but her person, nor
no melodie to please his eare, but the sound of her modest
and graue communication. Snared thus with the consideration
of this young Gentlewoman, at the first he found waies to
proffer hir roses and perfumes, but at the last pilles, and
hemlock. For the young virgin hearing of the vertuous
disposition of Alcimides, and seeing his minde was as well
garnished with good qualities, as his bodie with proportion,
us’d lex talionis, and repaid him loue for loue, so farre
as his honestie might desire, and her honor admitte: in so much that nothing was wanting in the accomplishment of their thoughtes, but her fathers consent: who being moved by Alcimides in the matter, flatly denied, and made this objection, that he was too poore to make his daughter any sufficient joynter. Which answer so mazed Alcimides, that in a desperate moode, acquainting certaine friends with his purpose, he rigged forth a ship to sea, with full resolution, either to retoume rych, or to leaue his loue and him selfe in the boosome of Neptune. Upon which determination resting, he loosed with his companions from Lyparie, and in manner of mart, made hauock on the Coast of Barbarie, so that in short time he became very rich, but insatiate couetise, that like the serpent Hidaspie is ever a thiefe, so haled him to the hope of more rich purchase, that at last he and all his men were taken by the Sarresins, and carried away prisoners into Thunnes. The news of this mishap, as report must ever be pratling, came flying to the Ile of Lyparie, that the ship wherein Alcimides and his Souldiours was imbarqued, was drowned in the Coast of Barbarie: Constance no sooner heard of this cursed Stratageme, but she determined to ende these miseries with death, and that in the sea, that she might imitate Alcymides, who purpose, he purpose. He loue Grosart conj.; louer
was reported to perish in the same Element: to the ende therefore, hir purpose might the more easily be brought to passe, Constance walking downe to the shoare, found a little fisher boate readie furnished, with mast, sayles and other provision, floating in the hauen. Which Constance espying, taking this for good occasion, she speedely went into the boat, and as well as she could: as the women of that Iland are most skilfull in nauigation, haled forth into the maine, and there committed hir selfe to the mercie of the waue and wind, thinking by this meanes to procure sonest hir fatall ende, sith so many accidents were readie, as death and daunger euery minute. Passed thus two or three dayes alongst the Coast, till at last a Southeast wynde, dryue the ship vpon the shoare of Barbarie. The Barke thus beaten vp, there was at that present in the same place a poore woman, who made cleane the fishermens nets, which seeing the ship so roughly arrived, thought the Marriners had bene a sleepe, to warne them therefore of their landing, she went vp the hatches and found none, in so much that seeking further, she found this young Gentlewoman fast a sleepe, as one secure and carelesse of hir misfortune, whom the poore fisherwife waking, perceiving by hir apparell, the wind, Grosart conj.; winding,
that she was a Christian, demaunded in the latine toung of whence she was, and the cause of hir so straunge imbarking. Constance risen as it were from a dreame, hearing one speake latine, thought she had beene druen back againe to Lypary: but casting hir eye about, and seeing hir selfe in an unknownen Coast, she craued of the woman the name of the countrey, who tolde hir, she was in Barbarie, neare a cittie called Suse. Which greatly grieu Constance, that hir death was prolonged, by such a luklesse adventurc: so that fearing some dishonour in so barbarous a countrey might befall hir virgins estate, she sat her downe and wept. The poore woman taking pittie of hir passions, caried hir home to hir little cottage, and there as well as she might, so comforted the distressed maide, that she tolde hir from point to point, the some of this haplesse accident: and grewe so farre in familiaritie, that Constance demaunded of hir what she was, who made aunswere, that she was of Trapany, a servaunt to certaine / fishers, hir name Mawdleyne: El Constance seeing she was a Christian, and could speake Latine very perfectlie, began to intrete hir that she would for the loue of their religion and faith, tell her what course she had best take, that she remaine for a time safe without prejudice either of honor or honesty: Mawdleyne a woman of
good and vertuous disposition, told her that there was a Sarrazzen widow in the Cytie, of vertuous life and good conscience, whose house was oft a sanctuary for the distressed, there she durst assure hir selfe she might for a time remaine, till time and opportunitie should better provide for her estate: Constance glad of this newes desired Mawdeleyne to fauour hir with the benefit of that service: who willing to pleasure her before two dayes were past, setting all things to hir minde in order, went with Constance to the widowes house, who hauing heard before of Mawdeleyne of this maide, gave her verye good intertainment, and as one pittyng hir distresse, heard hir sorrow with teares and remorse: well, Constance thus placed, being in the company of sundry other maides that wrought needleworke, so applied hir selfe to hir labour, that not only by hir diligence she procured hir mistresse fauour, but by hir courtesie, the generall love and good liking of all hir fellowes. Remaining thus quiet, though not satisfied, fortune willing after so sharpe a Catastrophe, to induce a comical conclusion, tempered hir storme with this pleasant calme: Alcymedes lying thus in prison, hauing no hope to recover his freedome, but looking euerye daye to be condemned perpetuall slave to the Galleys, newes came that a Nobleman of great reputation,
dignitie and power, had made claime to the kingdome of Thunnes, as his owne, and went by the sworde to take it from Martucio that then presentlye possest it; this report coming to the eares of the prisoners, Alcimedes who knew very well to 5 speake the Barbarian toong, told his keeper, that night it please him to bring him to the kings presence, hee would take such order with his grace, as hee should in despight of fortune remaine conqueror. The Iaylor seeing the request Elv was of importance, told it presentlye to his Highnesse, 10 who in great hast sent for Alcimides, who gathering the king and his Nobles together, discovered vnsto them such a piece of politike seruice, that they all consented to let Alcymedes have the leading of the vaward, who undertaking the charge, as a man greatly experienced in martiall 15 discipline, carried his men in squadrons and troupe so artificially, as his warlike skil did greatly encourage the soldiers: hauing thus set his men in arraye marching forward to meete the enimy, when the bataillies were within vew and readye to ioyne: Alcymedes taking the King by the 20 hand, presented him to the face of all his armie, and then began to incourage them on this manner:

I need not worthie Gentleman and Souldiers of Barbarie, secke to incourage you with a long discourse, vnlesse 1: Thunnes, Thimes,
putting Oyle in the flame, I should put a spur to a free
Horse: your former valiant resolutions manifested in manye
battailes, the honor whereof still glories your names with
renome, assures me, were the enimie like the sands of the
sea, and Mars himselfe opposed against our forces, yet the
quarrell good, and our minds armed with inuincible fortitude
(the vertue that dareth fortune in hir face) maugre
fates and destinies, you shall, as euer you haue done,
returne with an honorable conquest. And for that the cause
toucheth your King, who counteth himselfe a fellow-partner
in your fortunes, see he presents himselfe as the first man
in the battaile, and last man in the field, vnlesse death
give him a princelie quittance of his kingdome: let him
be a myrror this day of your magnanimitie, let his actions
be your presidents, presse but as far as your Generall,
and courage Gentlemen, the victory is ours: see how your
sorrowfull Countrymen, onelye animated by the rebellious
perswasion of a traitor, stand to receiue vs, whose
cowardize scarce dare march a foote to meete vs: I see,
yea I see, in their very faces, the portrature of feare,
and therefore Gentlemen, God and our Right, and with that he
put spurs to his horse, and gaue / a furious and valiant
onset vpon the enemy.
The king ashamed to performe any lesse then Alcimides had promised, taking a strong lance in his hand, pulling downe his Beuier, rusht most furiouslie vpon the enemie: his Soldiars noting the unlookt-for courage of their King, followed with such a desperate resolution, that the enemie amazed at the valour of Martucio, who like a Lion, massacring whom he met, ran without stop through the troupes, they laid downe their weapons without any great slaughter. But Martucio forgetting they were his native Countrymen and his subjects still raged, till meeting him that made claime to the crowne, in single combat he slewe him princely in the field: stayed at last by one of his Lords, who told him the battell was ended by the submission of his sujects, who were ashamed that they had beene so forgetfull of their allegiance, causing the retreat to be sounded, he peaceablie marched on toward Susa, where putting certaine of the cheefe offenders to the sworde, he sent the rest home in quiet. The victorye ended, the King presently summoned a parlament, where with the consent of all his Commons and Nobilitie, hee proclaimed poore and distressed Alcimides Duke of Tunize, and caused him to ride through the City with a Garland of Bayes on his head, and Princely robes, in great and sumptuous magnificence. Being thus
advanced, the report thereof came unto the eares of Constance, who now knowing him alieue and in great authoritie, whom long since she held for dead, she conceiued such inward joye, that she could not but outwardlye commit the sum of hir minde to the Gentlewoman with whom she dwelt, who pittyng hir plaints, promised as soon as opportunitie would give her leave, to manifest the matter to Alcinides: Constance impacient of delayes would not let the old Gentlewoman take no rest, till one morning she went to Alcinides, and told him that a certaine Gentlewoman was come from Lipnary, who desired to speake with him in secret: Alcinides courteous, as one whom honor had not made proud, thanked the widow for hir paines, and went home to her house, where she presented him with the sight of Constance: Alcinides hearing long before that she was dead, stood amazed at the sudden aduenture, but shee poore soule whom loue stung at the verye heart, could not abstaine, but blushing, leapt about his necke, bewraying her joye in teares.

Alcinides the most joyfull man alieue for so happy an encounter, after many sweete imbrasings past, demaunded the cause and meanes how she came into Barbarie, who recounting the fore rehearsed discourse, greatly gladded
Alcinides for the finding of so trustie and true a freend:
Long he stayed not but that he reuailed this comicall
Historie to the King, who desirous to see the Maide,
entertained hir with great and princelie courtesie, and
with all speed to both their contents, solemnized the
marrige, which past, he sent them according to their
calling riche home to their freends in Lipparie.

Delia haung ended her Tale, Perinedes began to take
occasion to talke of the inconstancie of Fortune, who
onelye coueted to be counted variable in all her actions,
for, quoth he, I tell thee wife, I haue seene in my time
many rich men, who liued secure in the aboundance of their
wealth, driven to such extreame pouertie, that their
superfluities was not more then their ensuing want, and
many baze peasants by hir flattery be so hoisted vp to
the top of her wauering wheele, as they bee potentates
and mightie men of the earth, but her fauours are such
as they include misfortune, and when she presents the
most comicall shevews, then she intends the most balefull
and dismall stratagemes, as the instance of Alexander the
great may serve for a president, who in twelue yeares
making a conquest of the whole world, and so flattered by
Fortune as he seemed to holde hir fauours in his owne
hand amidst his most glee and greatest glorye, was cowardlye poysoned in Babilon. At this Perimedes was readye to enter into a long discourse, his Wife Delia told him the night was farre spent, whereupon taking his wiuers motion for a warning, commaundinge hir to Courre le feu: the poore Smith and his Wife went to Bed.

The third nightes exercise.

The next day being a solempne day of sacrifice observerd amongst the Aegyptians Perimedes shutting vp his shop as one that feared to give the least occasion of offence tying his devotion to the Gods, his obedience to his king, his love to his neighbours, and his will to the lawe, causing his wyfe to honor the festiuall Pytes with her best rayment, him selfe letting in his holy-day Cassocke went to the temple, where offering vp his oraysons after the Aegyptian manner: the Flamins and Fabins hauing expounded their lawes, the poore Smith and his wife returned home to dinner, where hauing taken such repast as fitted their diet and was agreeable to their poore preparation: Perimedes to digest his great cheere, with a little chat began on this manner: noting to day wife (quoth he) at the temple,
certaine of our great Lords of Aegypt whose beds are framed of Arabian bisse, whose houses stuffed within with plate and outwardly decked and adorned with such curious worke of porphurine, as nature in them seemeth to be ouerlaboured with arte: Their ports glistring like the pallace of the Sun, shew to all passengers wonders, to be written in the registers of their memories: But wife, when these great Potentates of the Earth came to discouer their inward devotion at their offertorie in giuing to the Gods, and the poore, I perceived them miserable, and so corrupted in the conceit of their owne wealth, that I cryed out in my thoughts, these men are poorer then Perimedes: For I tell thee Delia, this haue I heard of the ancient Caldees, whose bookees were burned with their bones, that he onelye is riche, which abandoned all superfluities resteth contented with what Fortune hath fauvoured him, his estate not pinched with such pouertie, but he may liue honestlye and vertuouslye: who so resolute in this content maketh not his thoughts and passions subject to the restlesse desire of gaine, Is vera habetur diues, for wife, the minde is the touchstone of content, and holdeth the ballance that proportioneth quiet or disquiet to Kings: for Pharaos our great Prince is not therfore fortunate, for that he

proportioneth
is invested with the diademe, for his Crowne resteth in the lap of Lachesis, and the destinies may deprive him of his dignitie this night: Kings as they have crownes, so they have cares, and in passing vnto pleasure, they step upon thornes, and run ouer a sea of Glasse: not therefore riche for that they are kings, vntles content with his annuall revenues, and satisfied with such limits as are left to the Pharaoh: resting thus he is both a king and rich, in that seated amidst the glories of the world, the sundry objects of delights drawes not away his eyes, nor as the Sirens with their enchanting melodies, nor golde nor glories can hale him with any pleasing sorceries, from the quiet Castell of Content: thus minded Delia I tell thee I call him rich, and therefore holde my selfe one of the wealthiest subiects in all Asiant, in that all my desires have rested themselves in a peaceable concord, for my estate I desire to be no higher then a Smith, as thus spighting fortune by my occupation, hauing my Tongs in my hand as a Scepter, to rule in my shop, and as Mercury's Caduceus to charme the inconstancie of the vaine Goddesse: her greatest frowne can be but want of a little worke, and that I one-passe with patience, and if she smile, then begin I to laugh, that Fortune
is glad to become freends with a poore Smith: Now for richesse and treasure I haue plentye, in that I wante none, but count my pouertie the verye store-house of abundance.

Delia hearing hir husband thus solemnlye deliuer such Stoicall paradoxes, ioyned issue with him in the same plea, and began to prosecute the matter in this manner. Indeed husband cuoth she, the minds of men are so fiered with the restles heate of couetize, as they beat out hotter flames then Enceladus dooth from vnder Etna, and are like the Serpent Hidaspis, which the more she drinketh, the more she is pinched with thirst, insomuch that they count great gifts little gods, caring not if they may gaine, what means they vse to get, counting all things honest that are profitable, and thinking gall most sweete, if tempered with gold: these men that haue no meane I thinke most miserable, could they with Nimrod build vp Babell, or with Minus lay the foundation of Babilon: for I tell thee Perynides, it is not the coine but the conscience, not the coffers stuffed with store, but a mind luld a sleepe with pleasing content, that maketh a man rich: for he that defraudeth his neighbor with vnderminding policies, or circumventeth gods, goods,
him with any intricate deceit, exacting unreasonable
tasks and customs, wrapping his friends as if in Dedalus
Laborinth, in the quiddities of prejudicial bargains,
prying into the state of the common treasury, so to

indoctrate the common-wealth for his owne commoditie,
gaping as Vultures after the testaments of the dead,
not ceasing with the Rauens to pray on liuelesse carcasses:
such as these husband, (quoth Delia) are not wealthie
in that as miserablie they want, but are poore in that

they leave no vnlawfull meanes to couet. Then quoth

Perymedes of these former inferred premises we may conclude,
that poorely content is better then richlye couetous,
which the ancient Romans auored in their censures, for
whether shall we estimate the mony that king Pyrrhus sent

to Fabritius, or els the continencie of Fabritius which
made deniall of the same, being proffered franklye by so
great a potentat: and did not the answer of Marcus Curius
more glory him and his familie with immortall renowne, in
rejecting the masse of Gold sent him by the Samnites, then

all the treasure they brought in such pompe to Rome, was
not the liberalitie of Africanus, who parted his small
Farme with his brother Quintus Maximus, registred in Rome
as a thing deserving perpetuall memory, when the great
wealth / and possessions of Lucius Paulus perished at his 
viv funerales, leaving behind him no monument, but that the 
Romains did accomplish him poor and miserable. These glorious 
instances of Roman excellencye, prove, that the true 
richesse consisteth not in the aboundance of wealth, but 
in the perfect habit of Vertue: for richesse is casuall 
and momentary, subject to the frowne of Fortune, as brittle 
as Glasse, standing upon a Globe that is never permanent, 
like to the Trees amongst the Natolians, that being covered 
with flowers in the morning, are tawny and wither'd before 
night, resembling the frute in the Garden Hesperades, which 
glistening like gold, toucht presently turneth to Ashes: 
whereas Vertue is not accidentall but sets out her Flag 
of defiance against Fortune, opposing herself against all 
the conspiring chances of this world: like Aeneas armour 
not to be pierced with any contrary constellation, so 
inserted into the minds of men, as neither can perish by 
Shipwracke, which made Bias escaping from the Sea, boldly 
and merily to saye in his greatest want: Omnia mea mecum 
norte: And the sonne of Anchises carrying his Father on 
his backe through the flames of Troye, looking behind him 
to say, Animus infractus remanet et virtus inter hostes 
et ignes viget. Then Wifie thou seest they onely are rich 
liv: Hesperades, \( \text{\textquoteright} \) Pesparades, 
14: herselfe \( \text{\textquoteright} \) himselfe 
17: inserted \( \text{\textquoteright} \) inserted
that count nothing, but living in content,
inrich themselves with Virtue: then let me boldly say
(and with that the Smith set his hands by his side)
that I am rich as the proudest in all Aegypt. But now
that I may not be too tedious in my discourse, I will
to temper mirth with melancholy, and to sing the Satyres
of Horace to the Lute, rehearse thee a pleasant Tale
tending somewhat to this effect: and thus the Smith began.

Perymedes tale.

Hereby in the confines of Babilon, dwelled a Duke
called Gradasso, a man whose many years had by long experience
learned, that to trust sundry men, was to seek for an Eel
amongst many Scorpions, and therefore hardly granting
his right hand to any man, he admitted none into familiaritie,
vnlesse he might sell his courtesie for profit, and they
buile his fauour with repentance. But in private and secret
counsailles, he vsed no freend but himselfe, fearing to
find that in others, which he found rooted in his owne
cankered stomacke, so skilfull to shadowe his spightfull
practises with glosirg coulers, as resembling the Pyrite
Stone, he burned sorest when he was thought most colde:

1: nothing, 7 nothing, that want nothing,
18: rooted 7 wanted
to trust anye he thought was to despise securitie, and
to desire mishap, and therefore knowne more for his
authoritie then by his manners, he carryed his thoughts
sealed vp with silence, pained with that which he most
liked, namelie Pearefull mistrust. This Gradasso although
despighted by the Gods and nature, for placing such odious
qualities in such an old carcasse, yet was he favoured
by Fortune in possessing large and sumptuous revenues,
and not only advanced with the tytle of honor and dignities,
but also wherein hee most joied, he had one onely Child
called Melissa: a Ladye so furnished with outward shape
of body, and inwarde qualities of the minde, so decked
with the gifts of nature, and adorned with sundry exquisite
vertues, as Aegypt did not so much despise hir Father
for his vitious disposition, as they did extoll hir fame
for hir vertuous syncerity: for she although to hir great
greefe, seeing into her Fathers lawlesse actions, how
with pretensed flatterye like to the Hiena he had snared
some to their utter mishap, and that vnder coulour of
lawe, with exacted extortion he had oppressed the poore,
sought not onely as farre as she durst, to pull her Father
from such inordinate gaines, but also secretely made
recompence to such as hir Father vniustly had almost
brought to ruine.

This Melissa flourishing thus in happy fame, the old misard her Father casting beyond the Moone, kneue by experience, that as the hearbe Spattania no sooner sprowteth 5 above the ground but it blometh, and the Egges of the Lapwing are scarce hatched before the young ones can run, so women resembling the Apples of the Tree Pala, are scarce ripe before / they desire to be pluckt, and their yeares Fly not able to discerne loue before they be halfe drowned in 10 loue: these considerations movued old Gradasso to preuent had I wist, with taking opportunity by the forehead, and therefore sought out amongst his bordering neighbours a young Gentleman, the sonne and heyre of a Baron, whose revenues as they were great, so they adioyned fitly to his 15 possessions: which made the doting Duke to indeuour to buye him a sonne in lawe answerable to his owne opinion: finding his Daughter therefore in fyt time and place, he brake with hir in this manner. Thou knowest Melissa (quoth he) how carefull I haue beeene since thy mothers death, not onely 20 secretly to provide for thy welfare, but openly so to grace thee with exterior fauours, as all Aegypt haue judged me a Father worthie such a Childe: and thee for thy obedience deseruing what my liberalitie hath so carefully imparted.

In thyne nonage I indeuoured to instruct thee in modestye
and manners, by such vertues to seeme gratious in the eye of euerie man, now that thou art growne to ryper yeares, and art famous for the method of thy life through all the countrey, seeing thou art fit for marriage, I haue sought thee such an husband, as shall honor thee with his byrth, and inrich thee with his possessions, a man though not so exquisitely formed by nature, as he maye seeme a second Paris, yet of such wealth as hee may countenance and credit with the abundancce of his reuenues, and to be 10 breefe daughter, it is Rosilius sonne to the Lord Rosilius latelye deceased: after he had named the man, he ceased, to heare his daughters replye. Melissa noting with a secret dislike his fathers motion, yet for feare durst not oppose hir selfe against his determination, but told him that as she was his Daughter, so she was bound by the law of nature to obeye him as hir Father, and his will should be to hir as a law, which by no meanes she dared to infringe: this answer pleased the old couetous Duke, that with as conuenient speed as might be, he brake the matter to 15 Rosilius, who hauing no more wyt then hee well could occupye, noting how faire a Lady he should possesse, condescended with / great thankes to the Dukes motion, and thereupon F2 frequenting the house of Gradasso began after his homely 11: ceased, 7 ceased
fashion to court the young Lady Melissa, as fit to woo so braue a Gentlewoman, as Pan to be sent from Troye in ambassage to Helena: well, these two discords oft descanting, to make a concord:

5 It fortuned that a Gentleman next neighbour to the duke, had a young sonne called Bradamant, a man so sufficiently graced with externall favours of nature, to beautifie his body, and with inward quallities and vertues to advance his minde as he was generally liked and loued of all the country: This young Gentleman passing by the Court of Gradessa, espied Melissa looking out of a windowe: Bradamant amazed at the sight of such a heauenly creature, stood a long while astonished at her excellent beautie, in so much that Melissa casting her eye aside, espied him, and with that shut the casements: which somewhat daunted the minde of the young Gentleman, to be so sodenly depruied of that object which so greatly pleased his eyes, but taking this her modest discourtesie in good part, he passed forward to take a vew of his fathers grounds, where as he solemnly and solitarily walked, he felt in his minde a sparkling heate of affection, which he tooke as a toye of youth, rather to be laught at for the sudden passion, then to be prevented for any ensuing danger. As thus he rested a little
perplexed, but not greatlye paine, Cupid that grudged to lose such a noyce, hauing his wings plumed with Times feathers, least hee might let slip occasion, seeing this young Gentleman at discouert, thought to strike while the Iron was hot, and so drew a boult to the head, and stroke Bradament at the very harte, which pierced so deepe, that no physicke could cure: For the fame of Melissae's life began to allure him, the report which all Aegynt made of hir courtesie, was a chaine to intangle hys freedome, hir honour, byrth, parentage, and incomparable beautie, gave such fierce assaults to his perplexed fancie, as no defense of reason was able to withstand those violent impressions. /Bradament seeing himselfe paine with these vnacquainted fits, was driuen into a quandary, whether he should valiantly resist the enchanting tunes of Cupids sorcerye, and so stand to the chance whatsoeuer the mayne were, or els yeelde to the alluring call of Beawtye, and so spend his youth in seeking and suing for doubtfull though desired fauours. Tossed a while in these contrary thoughts, and pinched with the consideration of his owne estate, he began to think that to fixe his fancie vpon Melissae was with the yeong Grippons to pecke against the Stars: and with the Woolues to barke against the Moone, seeing the basenesse of his
birth, and such a rich Riuall as Resilius was, would greatly prejudice his intended suit. These considerations began somewhat to repress his doting fancies: but Cupid not willing to take so slender a repulse, thought straight to race out these despairing thoughts, with the comfortable Conserues of Hope, and to draw Bradamant out of the Laborinth of distrusting feare, with the assured possibilities of attchieuing his enterprise. He therefore began to incourage his Champion with these pawsible conjectures, that Melissa was a woman, and therefore to be woone, if beautifull, with praises: if coye, with praiers: if proud, with gifts: if couetous with promises: to conclude, that as there is no stone so hard which cannot be cut, no Hawke so rannage that cannot be mann'd: no Tygre so fierce which cannot be tamed: so there is no woman so infected with the bitter passion of selfe-will: none so spotted with the staine of hellish crueltie, nor so wedded vnto wilfull frowardnesse, but they may be drawne to the lure by some of the forenamed practises. Bradamant pricked forward with these pithie perswasions, and yet driven backe with the feare of some haplesse deniall, stood diversly perplexed whether he should with a momentary content sue after losse, or with a long disquiet seeke after

11: with praiers: _7 with praiers:
gaine, remaining a while in these doubts, halfe frantike with such vnaccustomed fits, he fell into these passionate complaints:

Oh Bradamant how art thou diversly perplexed, driven either to purchase haplesse content with fading pleasures, or / to gaine a happy disquiet with ensuing profits: if thou choose the first, thou art like to repent at the last: if the second, sure with Hercules after painfull labours to obtaine fame and quiet: the Cospians fearing to be stifled with sweete sauours, weare in their bosomes buds of Hemlocke: the people Pharussi doubting to surfet with drinking the juice of Liquorice, preuent such perrils with chewing Rewbarbe: it is better to be pained with the sting of a Snake, and recover, then be tickled with the venime of Tarantula and dye laughing: hard yea hard it is, Bradamant, to ride on Scianus Horse, for his beauty and then perish, or to gaine the Golde of Thalesse with assured mishap: better it is for a time with sorrow to preuent dangers, then to buye fading pleasures with repentance. Repentance? Why Bradamant, what cause shalt thou have to repent? Is paine alwayes a companion to pleasure? is danger the hand-maide to Love? is Fancye neuer painted but treading vpon thornes: yes no doubt, as Cupid hath arrowes that doo pierce, so

10: buds 7 bands
19: repentance. Repentance? 7 repentance?
they make sweete wounds. *Venus* I grant hath a wrinkle in her brow, but two dimples in her cheeks, she frownes not vpon them that sacrifice at *Paphos,* but paines such as despise hir Deitye: *Loure Bradamant,* why doost thou

5 loue, yea alas, and therefore vnhappy because in loue, a passion so vnfit for thy yoong yeares, as if thou yeeld to *Cupids% allurementes,* thou shalt haue cause either to curse the Destinies for appointing him a God, or accuse the Gods for creating thee a man: for loue whatsoever the

10 lucke be is alwaies tempered with losse: if thou winne, thy gaines shall be like theirs who buye Hony mixed with Gall, the sweetnesse not halfe so much pleasing the taste, as the bitternesse infecteth the stomacke: *Parrhasius* drawing the counterfeit of loue, painteth hir tickling Youth on the left side with a Feather, and stinging him on the right with a Scorpion: meaning that they which are sotted with the sorceries of Cupid, reape for a dram of Golde a pound of drosse, and for a pinte of pure oyle, a whole tun of infectious poison, being a fading pleasure mixed with bitter passions, and a miserye tempered with a few / momentary delights. It is for youth *Bradamant* to spend their flourishing yeares in vertues not in vanities, to delight in hard armours, not in delicate and effeminate
amours, not to dallye in the chamber with Paris, but to
march in the field with Hector, to wish they could loue,
not to repent they haue loued: Hercules winne his fame
not with recounting his lawlesse and licencious loues:

5 but by attchieuing strange and invincible labours, the one
winning him endlessse renowne, the other vtimely death:
seeke then to bridle fancie with reason, and to restraine
doting affections with due counsaille: quench the flame of
appetite with wisdome, and reaching at honor, spurne at

10 beautye, so mayst thou say Venus flames are but flashes,
and call Cupid a despised boye, not a redoubted God:
Bradamant thinking thus with blaspheming curses to shake
of fancies shackles, went out of his chamber to sport
himselfe with his companions, where he passed away the
day in playing at Chests, but although he gaue the checke,
he was faine at last to take the Mathe: for Venus hearing
with what despightfull tearmes he abused her Deity, thought
seeing he despised loue, to make him yeeld vnto loue,
and with panting sighes to craue pardon, where with bitter

20 speeches he had railed: she therefore seeing he began
to make a rampire against fancie, thought to glue a
fresh assault to his halfe defensed fortresse, and to
send Desire as a Herald to make the challenge, that Beautie
as a champion might performe the charge: which doone, Bradamant willing to withstand hir power, passed three or foure daies in perplexed passions, counting loue as a toye, which being taken in a minute, might be left of at a moment: but he found as the Abeston stone once kindled can never be quenched, as the Griffon if he once soare into the ayre will never come downe without his praye: so if Venus glue the assault, it is impossible to escape without sacking: if loue displaye her flag, she never returns without victorie: which forced Bradamant to present them with prayers, whome he had plagued with curses, and where he had shed blood, there to offer the sacrifice: for the remembrance of Helissaeas beautie / so fiered his affections, that as the flye Pyralis cannot live out of the flame, nor the bird Trochilus keepe from the infectious Crocodile: so vnales he might enjoy what he feared to possesse, no meanes but death could cure his malady: Bradamant pining a-long while in these doubtfull thoughts, began once againe to debate with himselfe, but all in vaine, yet mauger his owne mind he burst foorth into these speeches: alas poore Bradamant, thou reachest at that with thy hand which thy hart would faine refuse, playing with the byrde 5: found fond 5: Abeston stone 7 Abenstone 14: Pyralis Pyrulus
Ibis which hateth Serpents yet feedeth on their Eggs:
consider Bradamant thou art the sonne of a poore Gentleman,
and she the daughter of a mighty duke, the disdaine of thy
parentage, thy living, thy patrimonie, is a sufficient
cooling to thee: thinke not Eagles will catch at flies,
or such mightye potentates stoope to such poore peasants.
The Bull and the Hiena cannot be fed together in one stall:
The Elephant eateth not where the Mouse hath crept: the
Eagle and the Doe, pearke not on one branche: these
brute beasts moved only by sence, thou a man, and not
to be perswaded by reason: cease then Bradamant to love
her who soares so far aboue thy reach, as looke at hir
thou maist, but obtaine her thou canst not: play like
the tree Cytizus, that suffereth no flye to light vpon
his flower: let thy mind be like Hercules temple,
whereinto no Dog can enter: suffer not love to scale the
forte wherein freedome hath taken charge, so shalt thou
both escape ensuing dangers, and prooue thy selfe more
wise then amorous. Ah Bradamant, what doonest thou meane
to measure the heauens with a line, or to furrow the seas
with a plough? seekest thou to extinguish love by force,
or to preuent fancie by counsell? doost thou mean to
quench fire with a Sword: or to stop the winde with a
19: amorous. _7 ~ ?
feather. Thou knowest love is to be feared of men, because honoured of the Gods: Jupiter could not resist fancy, nor Apollo withstand affection, they Gods and yet in love, thou a man and appointed to love. It is an impression Bradamant not to be suppressed by wisened, because not to be comprehended by reason: without lawe, and therefore must needs bee above all lawe: strive not then against the streame, feed not with the Deare against the winde, seeke not to appease Venus with slanders, but with sacrifice: Melissa is beautifull and vertuous, to be wunne with intreatie, if thou feare not to attempt: what though Gradasso frowne, may not she fauour: he stifled with couetise, and therefore must hate: she stirred by Venus, and therefore must love: if Melissa like, passe not if he lowre, yea let both your parents dislike, so you two rest in contented quiet. Bradamant had no sooner uttered these words, but he felt his minde halfe eased with flattering himselfe thus in his follies, so that from doubting if he might love, he fell to devising how to obtaine his love: Resting thus diversly passionate: Melissa of the contrarye part began greatlye to affect young Bradamant, and though his meane byrthe, his parentage and lyuing, did dissuade her from liking so base a youth: yet a restlesse desire, a secret
Idea and contemplation of his vertues and beautye, made hir thinke if Gradasso would graunet, she could prefer Bradamant before Resilius, so that hindred in a Dylemema, she began thus doubtfully to debate with hir selfe: Oh vnhappy Milissa, whose minde is payned with vnacquainted passions, and whose head is troubled with vnequall thoughts: shall thy Virgins state be stained with fond desires, or thy young yeares darkened with Cupids shadowes? Tis fit for thee Milissa to spend thy youth in labours not in loues, to pace sollemly after Vesta, not to gad wantonly after Venus: maides must have deniell in their mouth and disdayne in their harts, so shall they safelye remaine free, and securelye despise Fancie: Diana is painted kissing Vertue, and spotting Beauties face with a Pensell: Virgins must delight in ancient counsailies, not amorous conceits, least in smelling vpon sweete Violets, they stumble on bitter Rue. Truth Milissa, thou giuest good precepts if thou canst follow thine owne principle, thou art perswaded by Bradamant to love, but take heede of such balefull allurements, arme thy selfe against his charming desire, with a chaste disdaine, so shalt thou be sure as he which weareth Lawrell can- not be hurte with lightning, nor he that carieth the pen of an Eagle perish with thunder: 76.
so shall neither Love nor Fancie paine thee with haplesse passions: thinke this, Bradamant is a man, and therefore inconstant: and as he sayth a Louer, and therefore a flatterer, as fickle as the Woables of Syria which forget 5 their prayre ere they be halfe satisfied, and as dissembling as Jupiter, who feedeth Semele for a while with Nectar, and then killeth hir with fire. Sith then Melissa to loue is to loose, feare not Venus as a Goddesse, but despise her as a wanton, intreate not Cupid with prayers, but with 10 curses: tell Fancie thou wilt reiect hir as a vassall, not regard hir as a vertue: for Bradamant raile at him as a peasant to lowe for thy passions: in steed of courtesie, present hir with Medeas enchanted Casket: dooth Bradamant loue Melissa? no he hateth Melissa, he faineth loue to 15 procure thy losse, he flattereth to trye thy follie, and if he find thee to fond, he will bring thee a sleepe with melodie, and then strike of thy head with Mercurie. Oh Melissa condemne not Bradamant, without cause, if thou meanest not to loue him, delight not to lacke him, proffer 20 him not Netles sith he presents thee with Roses: if he yeeld the Honie rub not his hieue with gall: answere hir freendly, though thou straine courtesie to flatter, for
sweete promises please more then sover gifts, and pleasant potions are better taken though infectious, then bitter pills though most wholesome: and know this Melissa, that the flame of the hill Chymera, is to be quenched with Haye, not with water: the mountaine in Harpaea to be removed with ones finger, not with the whole strength: and love to be driven out with reason, not to bee thrust out with force, least in striving against Venus she play the woman and seeke to revenge. Melissa had no sooner uttered these words, but going into her Closet she passed awaye the time two or three dayes perplexed: her sweete love Rosilius could not with all his clownish courting, drive hir from hir dumpes, but still all her thoughts and imaginations were fixed on the wytte and personage of young Bradamant, so that both the loves sought by walking in the woods to meete there / to discover those fiery passions, which secretly smothred within their brests, Bradamant knowing the course that his love used to keepe, taking his Lute in his hand, repaired to a ground whether Melissa presently resorted, and seeing the Saint whom in heart she did reuerence, stealing secretly amidst the thicket she determined to heare some part of his passions: Bradamant full of melancholy dumps, tuning his Lute, began to warble out this madrigale:
The Swans whose pens as white as Ivory,
Eclipsing faire Endymions siluer-loue:
Floting like snowe downe by the banckes of Po,
Nere tund their notes like Leda once forlorn:

5 With more despairing sortes of madrigales,
Then I whome wanton loue hath with his gad,
Prickt to the Courte of deepe and restlesse thoughts.
The frolike yoongsters Bacchus liquor nads,
Run not about the wood of Thessaly,

10 With more inchaunted fits of lunacy,
Then I whome loue, whome sweete and bitter loue,
Fiers infects with sundry passions,
Now lorne with liking ouermuch my loue,
Frozen with fearing, if I step to far:

15 Fired with gazing at such glemmering stars,
As stealing light from Phebus brightest rayes,
Sparkles and sets a flame within my brest.
Rest restlesse Loue, fond baby be content:
Child hold thy darts within thy quiuier close,

20 And if thou wilt be rouing with thy bowe,
Ayne at those hearts that may attend on Loue,
Let countrey swaines, and silly swads be still,
To Court yoong wag, and wanton there thy fill.

3: Po, 7 ∼ .
7: thoughts. 7 thoughts, 17: brest. 7 brest,
After that Bradamant had recorded this ditty, he heard a great rushing in the bushes, whereupon desirous to see what it might be, he espied Melissa, at whose sight he stood so amazed, as if with Medusa's head he had beene turned to a stone: the Lady as much against, having a cousin of hirs with her called Angelica, uttered not a word, but the Louers made mute / with loue, stood as persons in a trance, til Bradamant discoursing his loues, and making open his priuate passions, fell downe at her feete, and craued mercie: the Ladye as deeply payned as he was passionate, could not conceale fire in the straw: nor dissemble loue in her lookes, but flatlye tolde him that both the proportions of his bodye, and the vertues of hys minde had made such a conquest in her affections, that were it not the crabbed and couetous disposition of the Duke, she could find in her heart to make him hir onely paramour, but hir father Bradasso had provied hir a mariage, whome she durst not refuse, a man able with his wealth to maintaine hir, with his parentage to credit hir, and that his possessions were great gifts to content, and little gods to command even Vesta her selfe to leave hir Virginitie, but quoth she, how I rest discontent with
the match, I appeale to the Gods and myne owne conscience: Bradamant hearing her so willing to be wonne, tolde hir that pollicies in loue were not deceipts, but wisdome: that to dissemble in affection was to offer Venus her rights, and therfore if her fancy were such as she did protest, it were easie to enjoye the fruition of their loues: Not so, quoth Melissa, for rather had I marrye Rosillus, and so wed my selfe to continuall discontent and repentance, then by being lose in my loues, and wanton 10 in my thoughts, disobeying my fathers commaund, to disparage mine honour and become a by-word throughout all Aegint, for Ladyes honors are like white lawnes, which soone are stayned with euerye mole: men in their loues haue liberties, that soare they neuer so high nor stoope they neuer so 15 loue, yet their choice is little noted: but women are more glorious objects, and therfore haue all mens eyes attentivelye bent vpon them: yet (quoth she) how I mislyke of my Fathers commaund, and how male-content I am, lend me your Lute, and you shall heare my opinion: Bradamant glad that 20 his Mistrosse would vouchsafe to grace him with a Song, deliuered hir the instrument, wherevpon Melissa beyng verye skilfull, warbled out this Dittye: 

10: thoughts, 7 thoughts
Obscure and darke is all the gloomie aire,
The Curtaine of the night is oversprede:
The sylent Mistresse of the lowest sphære,
Puts on her sable coulered vale and lower.

Nor Star nor Milckewhite cyrle of the skye
Appeares where discontent doth hold her lodge.
She sitz shrinke in a Camapie of Clouds,
Whose massie darkenesse mazeth every sense.
 Wan is her lookes, her cheekes of Azure hue,

Hir haires as Gorgons foule retorting Snakes;
Emuie the Classe wherein the hag doth gaze,
Restlesse the clocke that chimes hir fast a sleepe,
Disquiet thoughts the minuts of her watch.
Forth frou her Caue the fiend full oft dooth flie,
To Kings she goes, and troubles them with Crownes,
Setting those high aspiring brands on fire,
That flame from earth vnto the seate of Ioue,
To such as Midas, men that dote on wealth,
And rent the bowels of the middle earth

For coine: who gape, as did faire Danaæ,
For showers of Gold: their discontent in blacke,
Throwes forth the viols of her restlesse cares,
To such as sit at Paphos for releefe,

watch. / watch,

Gold: Gold
And offer Venus manie solemne vowes,
To such as Hymen in his Saffron robe,
Hath knit a Gordion knot of passions,
To these, to all, parting the glomie aire,
Black discontent doth make her bad repaire.

No sooner had Melissa ended this Sonnet, but for feare
the two louers, though most unwilling, parted, determining
when occasion would serve, they would meete againe: yet was
not their meeting so in secret, but old Gradasso knew of
their conference: whereupon he not onely blamed his daughter,
and in bitter and railing tearmes misused the father of
Bradamant, but sought with all possible speed to dispatch
the / marriage: Melissa passing the dayes in melancholie,
and the night in passionate dumpes, that her nuptials were
so nye though men determine the Gods doe dispose, and oft
times many things fall out betweene the Cup and the lip,
for the day being appointed, certaine tenants, as well
Gentlemen as others, that were under the Duke, went to
Pharao with generall complaints of his couetous and
barbarous crueltie. Pharao whose thoughts aimed at
excessive desire of coin, tooke oportunitie by the hand,
and thought by these complaints to possesse himselfe of
all his possessions and treasure, whereupon he sent for the
Duke and Rosilius, and after he had heard the complaints,
he banished him, and Rosilius his sonne in law, with his
Daughter Melissa, out of all the confines of Egypt.

Gradasso willing to answer to his accusers, could not be
suffered by the King to make any replye, but within three
dayes they must depart, which so danted the Duke and young
Rosilius, that they stood like those men that Perseus
turned to stones, and poor Melissa sorrowing at the hard
censure of the King, and weeping at the mishap of hir Father,
cryed out against Fortune that was so fickle, and the
starres that had so badlye dealt in the configuration of
their natuiritie, seeing hir sorrow with teares, and hir
Fortunes with wailings: well to be breefe, the day came
of their departure, the Duke with Rosilius and Melissa
were imbarred in a little Ship, and so transported into
Libia, where when they arrived, the Duke for that he had
small acquaintance or none in the Countrie, liued obscurely
and in poore estate: the cloune Rosilius haung no qualities
of the mind, onelye at home relying vpon his revenues, and
now abroad driven to satisfie his thirst with his hands,
and to releuue his hunger with applying himselfe to any
seruile kind of drudgerie: Melissa she got hir selfe into
the service of a rich merchant, where with such courtesie she behaued hir selfe, that she was generally liked of all the houishold: while thus these three pilgrims liued in this penance, Eradament hearing of this strange accident, fell into divers and sundry perplexed passions: First the fervent affection he bare unto Melissa, tolde him that Fortune may not part louers, nor the inconstant constellation of the planets, disseuer that which Fancye had united with such a bande, that the vows of Venus are not to be violated: that love must resemble a cyrcle, whose motion never ceaseth in that rounde, therefore he was bound by love and dutie, to sayle after them into Libya, and there to give what releafe he could to these exiles: but to these resolutions came strange and contrary motions: First the forsaking of his Father whom he most reverently honoured: secondly his freends, whom in all duty he did reverence, but that which pained him most, was to leaue Egypt his countrey, which hee loued more then his life, in so much that with Vliesses hee counted the smoake of Ithaca sweeter then the fiers of Troie, these considerations drove him from his resolution of departure, so that he stayed for two or three daies passionate in Aegypt but love that is restlesse suffred him to take no rest, but
in his dreames presented him with the shape of Melissa, and waking, Fancie set so playnely the Idea of her person and perfection before his eyes, that as one tormented with a second hell, neither respecting father, country, nor friends, as soone as wynde and weather did serue, rigging a bonny Bark to the Sea, he passed into Libie, where he was no sooner arrived, but straight hee hied him to the Court, where then Sacrapant the king of that land kept his palace royall, Bradamant liuing there for a space as a courtier, woon such fauour for his excellent wit and rare qualities, that the king held him as one of his cheefe gentlemen, and promoted him with great giftes, in so much that who but Bradamant in all the Court of Libie, flowrished thus in great credit, he sought about to finde out the Duke and his daughter, him on a day as he passed downe to the sea Cliffes he found gathering of Cockles, professing the state of a Fisher-man: with whom, after he had parled a little, he bewrayed what he was, and in what estimation he was with Sacrapant: the Duke glad to see one of his countrimen, and neyghbours in so strang a land embraced him, to whom Bradamant briefly discoursed his mynde as concerning the imperfections of Rosilius, how his wealth onely respected, whereof now he was depriued, parted
he was a mere peasant and slave of nature, not able, being exiled though noble born, to shew any sparks of honor: seeing then the Duke was tyed to extremities he would now marry his daughter, and make her live as her calling deserved.

5 in the Court: Gradasso no sooner heard his mind, but he granted to his motion, so that Bradamant breaking the matter to the king Sacrapant with all his Lords seeing the Damzell so faire condiscended, and with great pompe solemnised the Nuptials, where Bradamant mainteyned his 10 wyfe and his father very richly until Pharao dying, the duke Bradamant and his wyfe Melissa with the clownish Lord Rosilin passed home to their former Possessions.

Perimedes having tolde his tale, he brust forth into these speeches: Thou seest Delia how farre wit is preferred before wealth, and in what estimation the qualities of the mynde are in respect of worldly Possessions: Archimedes having suffered Shipwrack on the Sea being cast on shoare all the rest of the passengers sorrowing because their goods were lost, he espying certaine Geometricall Caracters, 20 merrily and cheerfully sayd unto them, Feare not fellow-mates in misfortune, for I see the steps of men, and so it passed: but when hee was known among them, the Phylosophers releueed them all. Least Perimedes should have gone forward

21: so it 7 so
in his discourse, one of his neighbours came in to beare
him company, and so hee ceasst from his prate.

If the rest of theyr discourse happen into my hands,
then Gentle-men looke for Newes.
William Bubb, Gentleman, to his freend the Author.

After that freend Robin you had finished Perymedes, and vouchsafed to commit it to my vewe, liking the worke, and so much the rather, for that you bestowed the Dedication on my verye good freind Maister Geruis Clifton, whose deserts merit it (and one of more worth) when your labour shall be imploied more seriously: the last sheete hanging in the Presse, coming into your studie, I found in your Deske certaine Sonets, fained to be written by the Caldees, what time the poore Smith and his wife liued so contentedlye, which shee hauing kept as jewels in her Chest, and you as reliques in your Chamber, not letting any but your familiars to peruse then, for that you feared to discover your little skill in verse: these Sonets for that they fit my humour, and will content others, or els my judgement failes, I charge thee by that familiar conversing that hath past betweene vs, that thou annex them to the end of this Pamphlet, which if you grant, we still rest as we haue beene, if not, Actum est de amicitia, and so farewell.

Thine William Bubb.
The Author.

Being Gentlemen thus strictly conjured by mine especiall
good freend, I dare not but rather hazard my credit on your
courtesies then loose for so small a trifle his freendship
whome I haue euer found as faithfull as / familiar, and so
familiar as can come within the compasse of amitie: then I
humbly intreate, if my verses be harse, or want the grace
that Poems should haue, that you vuiil ouershadow them with
your fauours, and pardon all, the rather for that I present
them vpon constraint: if in this your courtesies shall
freend me, I will either labour to haue better skill in
Poetrie, or els sweare neuer to write anye more, and so I
hartely bid you farewell.

B.G.

15 When the Caldees ruled in Aegypt, as the Gymnosophists
did in India, and the Sophi in Greece, they vused to endeuer
as far as their graue counsailles could preuaile, to suppress
all wanton affections, respecting not the degrees of persons,
to whome they deliuered their satyricall exhortations: it
20 chanced therfore, that Psamnetichus yoongest sonne, addicted
to much to wanton desires, and to set himselfe in the beautie of women: one of the Caldeees hauing an insight into his lasciuious lyfe, perswaded him to desist from such fading pleasures, whose momentarye delights did breede lasting reproche and infamie: the young Prince making light account of his words, went into his Studye, and writ him an answer Sonnet-wise, to this effect:

I am but young and may be wanton yet.

In Cypres sat fayre Venus by a Fount,
Wanton Adonis toying on her knee,
She kist the wag, her darling of accompt,
The Boie gan blush, which when his louer see,
She smild and told him loue might challenge debt,
And he was yong and might be wanton yet.

The boy waxt bold fiered by fond desire,
That woe he could, and court hir with conceipt,
Reason spied this, and sought to quench the fire
With cold disdaine, but wily Adon straight
Cherd vp the flame and saide good sir what let,
I am but young and may be wanton yet.
Reason replied that Beauty was a bane
To such as feed their fancy with fond loue,
That when sweete youth with lust is ouertane,
It ruies in age, this could not Adon move,
For Venus taught him still this rest to set
That he was young, and might be wanton yet.

Where Venus strikes with Beauty to the quick,
It little varyes sage reason to reply;
Few are the cares for such as are loue-sicke
But loue: then though I wanton it avry
And play the wag: from Adon this I get,
I am but young and may be wanton yet.

After the young Prince had ended his sonnet and gyuen
it as it were in derysion to the Caldee, the olde man
willing to gyue him a Sop of the same sauce, called
together his wyts, and refelled his reason thus, after
his owne methode:

The Syren Venus nourist in hir lap
Faire Adon, swearing whiles he was a youth

8: reply; 7 Bullen; reply:
He might be wanton: Note his after-hap

The guerdon that such lawlesse lust ensueth,

So long he followed flattering Venus lore,

Till seely Lad, he perisht by a bore.

Mars in his youth did court this lusty dame

He woon hir loue, what might his fancy let

He was but young: at last vnto his shame

Vulcan intrapt them slily in a net,

And call'd the Gods to witnesse as a truth,

A leachers fault was not excus'd by youth.

If crooked Age accounteth youth his spring;

The Spring, the fayrest season of the yeare,

Enricht with flowers and sweetes, and many a thing

That fayre and gorgeous to the eyes appeare:

It fits that youth the spring of man should be

Richt with such flowers as vertue yeeldeth thee.

After that the olde Calde had penned this Poeme,

hee presented it to the young Prince, but how it tooke

effect I litle know, and leave you to suppose: but this

be be,
I am sure, Delia kept it in her Casket as a Relick: and therefore as I had it I present it.

This Sonnet had no name prefixed, so that I know not whose invention it was: but Delia held it more deare then all the rest, so that before shee drew it out of her Boxe shee praysed it with many protestations: but as the Argument may inferre conjecture, it was done by a Louer, whose Mistresse was hard-hearted: which hee discovered Metaphorically and myldly: Thus:

10 Faire is my loue for April in her face, H2v
Her louely brests September claims his part,
And Lordly July in her eyes takes place,
But colde December dwelleth in her heart:
Blest be the months, that sets my thoughts on fire,
15 Accurst that Month that hindreth my desire.

Like Phoebus fire, so sparkles both her eies,
As ayre perfumde with Amber is her breath:
Like swelling waues her louely teates do rise,
As earth hir heart, cold, dateth me to death.
Aye me poore man that on the earth do liue,
When vnkind earth, death and dispaire doth giue.

In pompe sits Mercie seated in hir face,
Loue twixt her brests his trophees dooth imprint.

Her eyes shines fauour, courtesie, and grace:
But touch her heart, ah that is fraad of flynt;

That fore my harvest in the Grasse beares graine,
The rocke will weare, washt with a winters raine.

This read ouer, she clapt it into her casket, and
brought out an old rustic paper, and with that she smyled
on her husband, and spake to her neighbour sitting by, I
will tell you Gossip (quoth she) as preciselye as my
husband sits, hee hath beene a wag, but nowe age hath
pluckt out all his Coltes teeth: for when hee and I made
love one to another, hee got a learned clarke to write
this dittie, subtilly contriued as though it had beene
betweene Sheepeheards, but he ment it of me and himselfe:

Perymedes laught at this, and so the Sonnet was read thus:

Phillis kept sheepe along the westerne plaines,
And Coridon did feed his flocks hard by:
This Sheepheard was the flower of all the swaines,
That traced the downes of fruitful Thessalic,
And Phillis that did far her flocks surpass
In siluer hue was thought a bonny lasse.

A Bonny lasse quaint in her Country tire,
Was louely Phillis, Coridon swore so:
Her locks, her lookes, did set the swaine on fire,
He left his Lambes, and he began to voe,
He lookt, he sitht, he courted with a kisse:
No better could the silly swad then this.
He little knew to paint a tale of Love,
Sheepheards can fancie, but they cannot saye;
Phillis gan smile, and wily thought to proue,
What uncouth greene poore Coridon did paye,
She askt him how his flocks or he did fare,
Yet pensive thus his sighes did tell his care.
The Sheepheard blusht when Phillis questioned so,
And swore by Pan it was not for his flocks:
Tis loue faire Phillis breedeth all this woe:
My thoughts are trapt within thy louely locks,

surpasse

flocks:
Thine eye hath pearst, thy face hath set on fire.
Faire Phillis kindleth Coridon's desire.

Can Shepheards loue, said Phillis to the swaine,
Such saints as Phillis, Coridon replied:

Men when they lust, can many fancies faine,

Said Phillis: this not Coridon denied:

That lust had lies, but loue quoth he sayes truth;
Thy Shepheard loues, then Phillis what ensueth.

Phillis was wan, she blusht and hung the head,

The swaine stept to, and cher'd hir with a kisse,
With faith, with troth, they stroke the matter dead,
So vsed they when men thought not amisse:

This Loue begun and ended both in one,
Phillis was loued, and she lik't Corvdon.

And thus Gentle-men at my freends request I have put
in print those bad Sonnets, which otherwise I had resolved
to have made obscure, like the pictures that Phidius drew in
his prentize-hood, which hee paynted in the night and
blotted out in the day: if they passe but with silence,
howsoever you smyle at them secretly, I care not: if they
bee so ill that you cannot but murmur openly at such trash:
I runne to the last clause of my freends letter: doo this:
Aut actum est de amicitia: and so I bid you farewell.

FINIS.
COMMENTARY

The Latin motto was used by Petrik on the title-page of A Publick Ballad, 1770, a book which seems certainly correct, (see also p. 1,11).

John Raleigh / John Raleigh was a prominent London printer. His father had died by 1363. He was a member of the Pharmacopoeia Society, and joined the Stationers' Company on July 1st, 1563. (Price, II, 666). He was successively appointed as printer to the City of London in 1573 (October) and was admitted into the Society of the Stationers' Company on July 1, 1578 (Price, II, 712). He died before April 1, 1585, and left at least twelve volumes
TP 19: *Omne...dulci* / This quotation from Horace appears on the title-pages of several of Greene's works, particularly of 1587-9 (See Literary Introduction, pp. xv-xvii). The complete couplet is:

"Omne tuli punctum qui viscerit utile dulci,
Lectorem delectando pariterque monendo."

_De Arte Poetica, 343-4._

An Elizabethan translation runs:

"He beares the bell in all respects
who good with sweete doth mingle:
Who can in delectable style
good counsaille with him bring."

(Horace _His arte of Poetrie..._ Englanded by Tho. Brant, 1567; Sig. B3v.)

The Latin motto was used by Pettie on the title-page of _A Petite Pallace_, 1576, a book which Greene certainly knew. (See also p. 311).

21: **John Wolfe** / John Wolfe was a prominent London printer. His earliest dated work is of 1579. He was a member of the Fishmongers' Company, but joined the Stationers' on July 1st, 1583. (Arber II,688). He was officially appointed as printer to the city of London in 1595 (L.N.B.) and was admitted into the livery of the Stationers' Company on July 1, 1598 (Arber II,672). He died before April 6, 1601 (L.N.B.). Other works
of Greene first printed by him were Morando II (1587), Euphues his Censure (1587), Mourning Garment (1590), A Notable Discovery of Coosnace (1591), The Second Part of Conny-catching (1591; 2nd edition with additions in 1592), and A Quip for an Upstart Courtier (1592). Alcina was entered to him in the Stationers' Register in 1588, but no copy of any edition of this work printed by him has survived.

22: Edward White / a prominent London publisher. The first dated book that he published is of 1577. Other works of Greene that he published are Morando I (1584), Morando II (1587; also printed by Wolfe), Euphues his Censure (1587; also printed by Wolfe), Philomela (1592), Friar Bacon (1594) and Orphanion (1599).

1 worship. / abbreviated form of 'worshipful'.

Gervais Clifton Esquire / Two Gervase Cliftions, either of whom could have been Greene's dedicatee, are known. The first is recorded in Venn, Cambridge Matriculations and Degrees, as a pensioner of Caius, Lent, 1582-3; A.B. 1586-7 and A.M. 1590. I know no more of him.

The second was born about 1570, son of Sir John Clifton of Barrington Court, Somerset (Pedigree in Visitation of Huntingdon, ed. H. Ellis, 1849, p.4). He matriculated at St. Alban Hall, Oxford in 1586.
(Register of the University of Oxford, ed. A. Clark, 1864-9, Vol. 2, Part 2, p. 149) and was admitted to Gray's Inn in 1588, the year of Greene's dedication. In 1591 he acquired by marriage Leighton Bromswold in Huntingdonshire, was M.P. in 1597-8 and 1601, and was created Lord Clifton of Leighton Bromswold in 1608 (Complete Peerage, ed. G.E.C., 1887, Vol. 2, p. 301). He had a stormy career and committed suicide in 1615. He was acquainted with Robert Cotton, the antiquary (Lansdowne MS.85, f.61) and John Chamberlain, the letter-writer (Chamberlain, Letters, ed. McClure, I, 160). Thomas Morley's Madrigals of 1596 bear the composer's dedication 'To the Worshipfull Sir Gerulis Clifton / misprinted 'Clifton' & Knight'; he is there described as 'the best, both Patrone & Paterne, the choyce, Mirrour & Mecenas of these your owne, and Heauens delights.' The Clifton of Leighton Bromswold had been knighted c. 1596, so is probably Morley's dedicatee. He had a cousin, Jervase Clifton of Clifton Notts., who was only about three months old at the beginning of 1588, and was not knighted until 1603 (Complete Baronetage, G.E.C., Vol. 1, 1900, p.19). The implication that
Morley's dedicatee was a patron of the arts may increase the likelihood that he was also Greene's dedicatee. No other connexion between Greene and a Clifton is known, and the dedication implies no personal friendship (p. 2, 2-3); it is, indeed, in highly conventional phraseology.

2 worship / honour, renown.

2 Virtue / moral excellence; distinction or merit; valour.

3-5 Alexander...horse / Plutarch tells how, after Alexander had succeeded in riding Bucephalus, his father arranged for him to be educated by Aristotle (Lives, tr. North, ed. Rouse, Vol. 7, p. 9).

Pallas...souldiers / Pallas (or Minerva) as the goddess of both war and wisdom. Cf. Euphues his Censure (1587) Sig. B3: 'Pallas...vseth as well a pen as a Speare'.

Parmenio was a trusted associate of both Philip and Alexander. He was put to death at the age of 70 by Alexander on suspicion of being implicated in a plot against him. I can find no reference to him as Alexander's 'master', though he was his adviser and second-in-command who, as a notable warrior, would have been well qualified to train Alexander to handle his weapons.

parlee / talk, discussion; perhaps used here because of its martial connotations, or for the sake of alliteration.

These premises / the aforesaid, the foregoing.

good letters / literature (O.E.D. 'letters' 6b).

Moecenas / The patron of Horace and Virgil, whose name became synonymous with generous literary patronage.

Apollo / in his function as the god of poetry and music.

Bay garlands / the conventional tribute to a warrior or poet; cf. Greene, Friar Bacon (pr. 1594) Sig. C2: 'a poet's garland made of Baies'.

Minerva / as the goddess of wisdom.

adventured / ventured.

profit...others / cf. Greene's title-page motto.

end / result (O.E.D., II, 13).

humour / taste, mood.
marke / target, e.g. in archery (used figuratively).

shape...foote / Tilley 5366. Used by Lyly, and on several other occasions by Greene. Cooper, Thesaurus, explains it: 'Herculis cothurnos, was used for a prouerbe, wherein a thing of little importance was set forth wyth great eloquence or other thing solemn, more apt for a greater matter, as one shoulde put Hercules hosen on a childes legges'.

plausible / laudatory

For a discussion of this passage, see Literary Introduction, pp. xiv-xxv.

alter vp / patch up (O.E.D. 1b, giving this as the only instance; etymology unknown).

poesie / motto (or short inscription).

Omne...punctum / see TP,n.

two Gentlemen Poets / unidentified; see Introduction, pp.xviii-xix.

ijet / strut, swagger.

faburden / in music, a refrain or under-song, in three-part singing the main melody sustained by the tenor. Here used figuratively to refer to the lowest and most prominent of a chime of bells. Cf. Nashe, Have with You to Saffron-Walden (Works, ed. McKerrow, III,66):

'So vpon his first manumission in the mysterie of
Logique, because he observed *Ergo* was the deadly clap of the piece, or driu'n home stab of the Syllogisme, hee accustomed to make it the Faburden to anie thing hee spoke...!

Bo-bell / the famous great bell of the church of St. Mary-le-Bow, in London.

Atheist / U. Ellis-Fermor (*Tamburlaine*, Introduction, p.7n.) comments: 'The Elizabethan term "atheist" never means a man who denies the existence of a deity, but only a man who denies the supremacy of that form of deity which the Church and the State have prescribed for him to worship'. Cf. however Golding, *Calvin on the Psalms* (1571), Ep.Ded. 3: 'The Atheistes which say...there is no God' (qu. O.E.D.).

Tamburlan / the hero of Marlowe's play. This passage provides the principal external evidence for the date and authorship of the play. See Introduction, pp.xxi-xxiii.

nad...sonne / unidentified; see Literary Introduction, pp.xxiii-xxv.

pocket vp / Cf. Tillet, I,70: 'To pocket up an injury (wrong)'; and O.E.D. 'pocket' 3a: 'endure meekly or "swallow" an affront' (first recorded in
[Page 107]

(P. 3, 18) Greene's Spanish Masquerado, 1589).

18-19 at...hand / Applegate says that 'the allusion could be to a retort which Diogenes made when someone said, "Most people laugh at you"; "And so very likely do the asses at them; but as they don't care for the asses, so neither do I care for them" (Diogenes Laertius, VI, 58). A remark which Lyly ascribes to Socrates, however, seems more pertinent: "A young man, being perverse in nature and proud in words and manners, gave Socrates a spurn; who being moved by his fellows to give him another, "If", said Socrates, "an ass had kicked me would you also have me to kick him again?" (Euphues, ed. Croll and Clemons, p. 133). In view of the freedom with which Greene substitutes one name for another, the latter anecdote would seem the more likely explanation of the allusion.'

19 wantonly / mischievously, wilfully (O.E.D.c).

21 Merlin / see Literary Introduction, p. xxi.

P. 4, 1 scollarisme / the learning of the 'schools', scholarship (used disparagingly; O.E.D. cites this as the first instance).

2 blank verse / the first recorded use of the adjective in this sense is in Nashe's Preface to Greene's Menaphon (1589): 'the swelling bumbast of bragging
It is curious that these, the two earliest references to the medium, should both be disparaging, yet both by writers who used it in their plays. Greene uses it too in Periplus itself (pp. 79 and 82-3).

2 *humor* / state of mind; the use of the verb 'tickle' suggests that the physiological sense is felt: see the following note.

3 *tickle* / gives a pleasing sensation. In relation to 'humour', it could have a physiological undertone; cf. Holinshed, Chronicle (ed. 1808, IV, 378): 'How the spirits and lively blood tickle in our arteries and small veins, in beholding you the light of this realme' (qu. O.E.D. I,1); also Shakespeare, King John (III,iii,42-4):

>'Or if that surly spirit, melancholy, Had baked thy blood, and made it heavy-thick, Which else runs tickling up and down the veins'.

4 *hot house* / a) brothel: b) a hot bath used for the treatment of venereal disease by causing the patient to sweat; cf. Poco à poco, I,6,n.

4 Germaine proverbe / ??

6 Gradatim / gradually (first recorded by O.E.D. in 1583).
Poast à poco / lit. 'little by little'. Pruvost (Chap. 6, n.4) suggests that this is a word-play on the 'French pox', quoting from Nash's Lenten Stuffe, ed. McKerrow, III,177: 'The Galli Gallinacei, or cocking French, swarme every pissing while in their primer editions, Imprimenda iour duy, of the unspeakeable healthfull condiciblenesse of the Gomorrian great Poco, a Poco, their true countriman every inch of him...'. In his note in his edition of Nashe's Works (IV,393) McKerrow quotes the passage from Pervymedes as a parallel.

9 phantasticall / perhaps 'imaginative' or 'fanciful', in a pejorative sense; could also mean 'foppish' or 'affected' (O.E.D. 4).

10-11 him...chaffer / 'chaffer' means 'wares or merchandise'; a chapman is a hawker or dealer; the word is often used of itinerant book-sellers: cf. Chettle, Kind Hearts Dream, 1592: 'Chapmen, able to spred more pamphlets...then all the bookesellers in London' (qtd. O.E.D. 2). I take the passage to mean: 'considering him who cannot choose suitable wares [to offer to the public] no more than the lowest sort of dealer'. The desire to alliterate obviously influenced the sequence:
'choice...chaffer...chapman'; but in view of
the riddling nature of Greene's reference to Marlowe,
the possibility that a veiled reference to George
Chapman is intended here may be tentatively suggested.
Chapman was born about 1559; his first printed work
is The Shadow of Night, of 1594.

13 enter parle / perhaps means 'begin (cf. O.E.D.,
'enter',13) conversation'. But it may be that the
two words should be printed as one: O.E.D. records
'enterparle', meaning 'to talk mutually, confer',
giving two examples, of 1536 and 1567.

13 smugd up / smartened up (O.E.D., 'smug' v1 la, giving
this as the first example; cf. 'smudge', first rec.
O.E.D. 1589, meaning 'to make smart or trim; to deck
or trick up'; and Munday's Zelaute, 1580, Sig.Rlv:
'Signor Truculento smoughted vp him selfe in his
Fustian slyppers, and put on his holy day hose...'.

16 Orpharion / The word, made from 'Orpheus' and 'Arion',
and referring to a musical instrument said to have
been invented about 1560, is first recorded by O.E.D.
in 1593. The original spelling in Periplus is an
obvious misprint. Greene's book of this name was not
entered in the Stationers' Register until Feb. 9, 1590;
the earliest surviving edition is dated 1599. The
Address 'To the Gentlemen Readers' begins 'Gentlemen, I haue long promised my Orpharion', and goes on to explain that it has been lying at the Printer's for 'this twelue months'. The reference in Periuedes shows that it was at least contemplated two years before the entry in the Stationers' Register, which presumably preceded its first publication.

17 tearme / refers to the law terms: it may be significant that Greene's dedicatee appears to have been a student at Gray's Inn at the time of publication (see p.1,1,n.); but the term was the equivalent of 'the season', when lawyers and their clients were in London.

17 resting / relying (O.E.D. 5b).

P.5, 1 Sonnet / a short poem, especially lyrical or amatory; not necessarily in the form now associated with the Sonnet.

2-19 Translation: Whoever knew well Euphues, the elder son of Eloquence, could recognise in you his self-same younger brother By your fine writings, Greene, you make it apparent that you were born of the learned sister. Marot and de' Mornay beautified the French language, Guevara the Spanish, and Boccaccio the Tuscan,
(P.5,2-19) while the worthy Sleidan refashions the German:

Greene and Lyly are both refiners of English, Greene demonstrating to his leader his divine art, modelled from a fine idea: his nimble pen flies fast and soars on winged word, his style bearing the true stamp of a beautiful discourse. Courage then say I, my friend Greene, courage, scorn the fury of dogs, crows and screech-owls, and (gloriously) endure their spiteful rage. Zoilus avaunt, avaunt Momus, maddened dog, infuriated mastiff baying at the silver moon, your calumny will never succeed in harming Greene.

2 Eunhues / the eponymous hero of Lyly's famous work, first printed in 1578; seems to refer here to Lyly himself.

2 fils-aigné d'Eloquence / Calliope, the muse of heroic poetry, was known also as the muse of eloquence; she is presumably 'la docte Soeur' of 1.5.

6-7 The writers mentioned in these lines are all also referred to as pre-eminent among their countrymen by Eliot in Ortho-enia Gallica (1593, Sig. G3-H2).

6 Marot / Clément Marot, 1496-1544; French poet who influenced Spenser in The Shepherd's Calendar. Referred to by Eliot in Ortho-enia Gallica: "Amongst
the French, who are the most eloquent authours?"

"...First you haue Clement Marot, that was King
Francis Poet, who was admirable for his time."
(Sig. C\textsuperscript{4}v).

6 de-Mornay / Philippe de Mornay, Seigneur du Plessis,
1549-1623, political philosopher, theologian and
Huguenot leader. A number of his works had already
appeared in English, notably 'A worke concerning
the trewnesse of the christian religion', translated
by Sir Philip Sidney and Arthur Golding, first published
in 1587. Eliot mentions him in Ortho-epia Gallica:
'Philip de Mornay, who hath so terribly combattted
and beaten downe the Atheisme of our age' (Sig. H2).
Translations of two of his works (S.T.C. 18144-5)
were printed by John Wolfe in 1583 and 1589, when
Eliot is known to have been translating for Wolfe.

7 Guevara / Antonio de Guevara, d.1545?, Spanish courtier,
eclesiastic and writer. His Dial for Princes, or
Marcus Aurelius, in translations by Lord Berners and
Thomas North, was very popular in the sixteenth century.
Eliot refers to him in Ortho-epia Gallica: "Who haue
bene the quickest Spanish wits of any fame in the world?"
"For an Historian Antony Guevara, who was Secretarie
to the Emperour Carolus quintus." (Sig. G\textsuperscript{4}).
Boccace / Giovanni Boccaccio (1313-1375). Eliot writes of him in Ortho-epia Gallica: "Who hath bene the most excellent Oratour in the Italian tongue?"
"John Boccace, who wrot now a good while ago, but very finely and purely, as his Decameron, his Fiammetta, his Philocone, his Labyrinthe, & other of his bookes loued by the children of this world do well witnesse." (Sig. G3). One wonders whether Eliot was aware of Greene's debt to Boccaccio in Perymedes.

8 Sleidan / Johannes Philippson Sleidanus, eminent German Protestant reformer, 1506-1556. Some of his works had been translated and printed in England.

9 Lylli / John Lyly, 1554-1606.

14-19 In these lines, Eliot seems specifically to be encouraging Greene in face of the attack referred to in the Epistle.

17 Zoyle / Zoilus: a cynic philosopher of the fourth century B.C., notorious for bitter attacks on writers; the name came to be used to represent a personification of harsh criticism.

17 Momus / a personification of mockery and censure, originally Greek. Eliot makes a similar juxtaposition of these two type-figures in Ortho-epia Gallica, Sig. B3: 'here is...for thee Momus a new, a zest for thee Zoilus'.
John Eliot was associated with Wolfe at any rate from 1588-93. He wrote a French poem to the author (Maurice Kyffin) of *The Blessednes of Brytaine* (Ann. ed., 1588, pr. by J. Wolfe), translated several books for Wolfe from 1589-91; and his own *Ortho-epia Gallica* (1593) and *Survey of France* (1592) were printed by Wolfe. Frances Yates (*John Florio*, pp. 174-5) suggests that he may have been one of Greene's intimates (cf. p. 5, 14: 'non amy GREENE') and that the composition of *Ortho-epia Gallica* may have been influenced by Greene's death: 'What if she asks, 'behind the Rabelaisian mockery in the *Ortho-epia Gallica* there lay an unrepentant challenge to those who had moralised over Greene's death?' He was a Warwickshire man, and matriculated at Brasenose College, Oxford, in 1580 at the age of 18. His writing commendatory verses in French was presumably at the dictates of a literary convention, or perhaps a means of advertising his proficiency in the language.

Annuall records / cf. p. 8, 13-16; also Greene's *The Royal Exchange* (1590, Sig. B3v): 'If wee read the Annuall recordes that Historiographers haue sette downe, as true antiquaries of tyne...'.

4 enuying / may mean 'disliking, disapproving' (O.E.D.)
'envy' vb. 2) or may be an example of the doubtful and rare use meaning 'injuring', not recorded by O.E.D. until 1621.

5 contrarie constellation / unfavourable position of the stars or planets, especially at the time of one's birth.

7 wrong / i.e. wrung.

7 wrong...finger / shaken hands with him (ironically; cf. O.E.D. 'wrung', I8).

8 cheere / food (used paradoxically; the word could also mean 'entertainment').

10 defect / deficiency.

11 glorie of report / 'report' = 'reputation': the phrase seems to mean 'glorious reputation' or 'reputation of glory'.

13 Confines / boundaries, i.e. territories.

15-16 Idlenesse...mischiefs / Cf. Tilley II3: 'Idlenesse is the mother (nurse, root) of all evil (vice, sin').

15 moath / moth; figurative use for 'something that eats away, gnaws or wastes gradually or silently' first recorded in 1577 (O.E.D. 1b).

15 infecteth / harms, corrupts (cf. O.E... 4b).

16 mischiefs / misfortunes, troubles.

19-21 Proude...habite / Cf. Farewell to Follie, Sig. C3v: 'verie beggers haue their pride, and threfore appoint
the seat of this folly in the heart, not in the habit', and Tilley P.579 'Pride may lurke under a threadbare cloak.' The association in both Periplus
and Farewell to Folly of this passage and the story about Plato suggests that memory processes were at work in the composition of both.

20 disgrace / disfavour or misfortune. First recorded in this sense in Greene's Never Too Late, 1590 (O.E.D. 2).

P.6, 21 - 7, 2 Plato...royalty / This passage has a complicated background. The main reference is to a story told by Diogenes Laertius in his Lives of Eminent Philosophers, VI, 26: 'And one day when Plato had invited to his house friends coming from Dionysius, Diogenes trampled upon his carpets and said "I trample upon Plato's vainglory." Plato's reply was "How much pride you expose to view, Diogenes, by seeming not to be proud." Others tell us that what Diogenes said was "I trample upon the pride of Plato", who retorted, "Yes, Diogenes, with pride of another sort." Sotion, however, in his fourth book makes the Cynic address this remark to Plato himself.' Greene, as will be seen, tells the story the wrong way round,
(P.6,21 - 7,2) with Plato trampling instead of Diogenes
(He does this also in Farewell to Follie, Sig. C4).
A possible reason for this may be discerned in a
corruption of Diogenes's final remark (in which he
reports Sotion's variant on the story). The entire
story was included by Erasmus in his Apophthegmata,
and in Nicholas Udall's translation (Apophthegnes
by Erasmus, tr. Udall, London, 1542; qu. from edition
of 1564, Sig. C6) the final remark appears as 'Yet
Socion ascribeth this saying, not to Diogenes, but
unto Plato the Cynike.' It is not necessary to
assume that Greene knew Udall's translation to see how
easy it was for the personae of the story to become
reversed.

The second part of the passage in Perimedes may,
as Applegate points out, be indebted to another
anecdote told by Erasmus (Apophth. III,159) in which
Alexander announces himself to Diogenes, 'Ego sum ille
rex', and Diogenes replies 'At ego sum Diogenes ille
canis: non minus superbiens sua libertate quam
Alexander suo regno.' 'Greene', says Applegate,
interprets Plato's "Calco fastidium Diogenis" as
"meaning that the poore Cynic was as great in his
patcht cloake as Alexander the great in all his
royaltie." If the echo here is not mere coincidence,
the change from "sua libertate" to "in his patcht cloake" may be inspired by the word "fastidium", which Greene substitutes, presumably by error, for "fastum" in what is a quotation from yet another anecdote.

21-22 (Calco fastidium Diogenis) / I tread upon Diogenes's haughtiness.

22 insolent / proud, arrogant.

P.7, 3 honest / respectable, virtuous.

3-4 suffereth...heart / this odd expression seems to mean 'does not permit a moment's calm to his emotions'.

4 motions / inclinations, emotions (O.E.D. 9)

5 thrift / industry, labour; the first recorded use in this sense is by Lodge, c. 1580 (O.E.D. 1b).

9 honestlie / respectably; in a seemly manner.

11 necessitie / hardship, neediness.

14 conditions / personal qualities (O.E.D. II 11).

16 complexion / Technically, this word refers to the combination in the human body of the four humours and qualities associated with them. By the end of the sixteenth century, it was beginning to be used more generally for 'a state of health'. 'a pure and perfect complexion' here means 'a good and well balanced disposition'.
P.7,18 *familiar* / probably in the sense of 'courteous, sociable' (*O.E.D.* 7).

22 *calling* / rank.

24 * iarres* / quarrels, disputes.

P.8, 1 *prejuditiall* / harmful.

1 *oeconomicall* / pertaining to a household. First recorded by *O.E.D.* in 1579. Cf. *The French Académie*, Chap. 49 (1586, p. 523): 'Oeconomicall science, that is to say, the art of ruling a house well'. (*O.E.D.* 1).

1 *estate* / worldly condition; way of life.

5 *calling* / occupation, trade, rank, position in life.

7 *merely* / merrily.

9 *naturall* / innate.

9 *logick* / seems here to mean no more than 'power of thought'; there may be a slightly humorous intention in the choice of this word in this context.

13 *monument* / memorial.

16 *rehearse* / tell: the choice of word, as so often, is influenced by the desire to alliterate.

19 *conceipted* / ingeniously devised (*O.E.D.* II 6, first recorded in 1594).

P.9, 4-5 *fire* / The punctuation of the original reading is not unrepresentative of Greene, and Elizabethan texts generally (see Simpson, *Shakespearian Punctuation*,
In this edition, it is emended for the reader's convenience. See also pp. 30, 7-8; 33, 4; 48, 8 and 79, 3.

5 **sadlie** / seriously, soberly.

7 **proportion** / reckoning, sense of relative values.

9 **delicates** / dainties, delicacies.

10 **partialll** / moderate, sparing.

11 **seale vp** / probably means 'to silence', or, in this context 'satisfy'. Cf. O.E.D. II 6b (first recorded use in this figurative sense 1633).

12 **pittance** / scanty meal.

13-16 **euerie man...dainties** / cf. The French Academie, (Chap. 20; 1586, p. 215): 'Philoxenus the Poet wished that he had a necke like a Crane, to the end he might enjoy greater pleasure in swallowing down wine and meat: saying, that then he should longer feele the taste thereof.' This parallel was noted by Hart, Notes and Queries, 10th Series, Vol. V, June 2, 1906. Philoxenus lived at Athens, c. 400 B.C. He is described in Smith's Dictionary as 'a most notorious parasite, glutton and effeminate debauchee'. The name means 'lover of hospitality'. The 'crane' story is told also in Cooper's Thesaurus, s.v. 'Philoxenus'.
Psamnetichus...desired / Psammitichus (or 'Psamnetichus') was king of Egypt of the seventh century B.C. No source is known for this story about him.

18 demanded / asked.

18 Caterers / Caterers, buyers of provisions.

20 inferring / No precedent or parallel for 'in seeming' has been found. Grosart says 'probably error for inseeming = hinting or meaning', but no such word is known to O.E.D. 'inferring' meaning 'implying' (O.E.D. 4) is good sense and palaeographically justifiable. Cf. William Est, The Judges and Juries Instruction (1614) Sig. A8: 'the Thebans...were wont to painte in their temples this forme of an upright senate, the Judges sitting without eyes and hands, if they had a tongue and ears, inferring thereby, an incorrupt judgement.'

21 shambles / meat-market.

22 meane / poor, humble.

22 curious / fastidious.

23 Epicurians / 'In his use of the term "epicure" Greene reflects no more than the superficial "seize the day" interpretation of Epicureanism' - Applegate.

P.10, 6 temperature...complexions / in Elizabethan usage, 'temperature' is often synonymous with the technical
sense of 'complexion' (see p.7,16,n.). This phrase might be paraphrased as 'the make-up (or 'balance') of their constitutions'. cf. p.11,3.

7 affected / disposed, inclined.

8 simples / plants or herbs used for medicinal purposes, or the medicaments prepared from single plants or herbs (O.E.D. B6, quoting this passage).

9 constitution / state of health.

11 passions / sufferings.

12 straight / immediately.

13 experience...mistresse / cf. Tilley E220: 'Experience is the mistress of fools'. Greene leaves the completion of the proverb to his readers' imagination.

13 calculate / estimate or determine, probably by astrological means.

14 phlebotomie / blood-letting.

15 decretals / decrees, ordinances (O.E.D. B2, quoting this as the first example of this use of the word).

17 slender / slight.

17 efficient / effective.

18 momentane / momentary, transitory (a common sixteenth century form).

18 better...physick / Cf. Tilley T325: 'Time cures every disease.'
P.10, 20 *incident* / liable to happen. Not recorded with 'by' as a preposition; 'by' may be used in the sense of 'because of' (O.E.D. VI 36), and 'incident' thus used without construction (O.E.D. I 1b).

P.11, 4 *potions* / drinks; usually, but not necessarily, of medicine or poison.

9 *preservatives* / medicines preserving health; safeguards against infection.

9-14 Zeno...health / There were three philosophers called Zeno, of whom the best known was the founder of the Stoic philosophy. No source is known for these stories about him. Cf. Greene's *Never too Late*, 1590.

Sig. B4: 'Zeno the philosopher counted it more honour to be a silent naturalist, than an eloquent Oratour', where Zeno is equated with 'a seuer-e Stoick'.

11 *Enigma* / riddling symbol; not recorded in O.E.D. before 1605 (?) (Rowley, *Birth of Merlin*) except as 'a puzzle in words'.

12 *discover* / reveal.

12 *raced* / removed, rooted out (see O.E.D. v3 3b and v4 l).

16-18 three...mirth / Cf. Tilley H814: 'Hunger has always a good cook', H819: 'Hunger is the best sauce', and Q15: 'Quieninss is a great treasure'; also D427: 'The best Doctors are Dr. Diet, Dr. Quiet, and Dr. Merryman.'

20 *mo / more

20-21 *sword / cf. Tilley G148: 'Gluttony (surfeit) kill more than the sword'.

23 *stratageme / artifice or trick (O.E.D. 2, first recorded in 1538 in Marprel.Epis.). The passage is difficult; I take this to mean 'presents a lure to their own disquiet'.

P.12, 1 *humours / moods, dispositions.

2 *that / that which.

5 *wasteful living, extravagance.

9 *sumptuous / magnificent in way of living.

9-11 *Numa...Africa / Numa was the legendary second king of Rome, noted for frugality and the establishment of laws against excess. 'That he specifically discouraged the drug trade from Africa is a fanciful elaboration of Greene's' - Applegate.

11-15 *Romulus...Epicures / 'The suggestion that Romulus did not drink wine is traditional, but that this state of abstemiousness continued in Rome until the time of Caligula and that therefore the Romans had little need for physicians are Greene's elaborations, perhaps patterned after observations of Plutarch's concerning the long duration of virtues that had been encouraged by Romulus' - Applegate.
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Palme / honour.

14 Trophees / properly, structures erected as memorials of a victory in war.

14 Triumphs / triumphal processions, granted in Rome to a great commander in honour of an important victory.

17 recht / gave (O.E.D. 'reach' 3b; recorded in this sense only in the fourteenth century, in Sir Gawyn, but related to 2c).

17 Bezo les labros / Spanish 'kiss on the lips.'

Cf. Lodge, Rosalynde (Bullough II,169): 'made Aurora blush with giving her the bezo les labres'. The phrase is a variation of the common 'bezo las manos'. McKerrow, in his edition of Nashe's Works (IV,347), quotes Puttenham, Arte of English Poesie, Part III, Ch. 24: 'With vs the wemen giue their mouth to be kissed, in other places their cheek, in many places their hand, or in steed of an offer to the hand, to say these words, Bezo los manos'. Eliot, in Orthoepia Gallica, comments: 'after they haue learned a Comm! portez vous? in French: a Come state? in Italian, and a Beso las manos in Spanish, they thinke themselves braue men by and by, and such fellowes as are worthie to be sent in ambassage to the great Turke' (Sig. D2).
P.12,19 close / secret, hidden.

21 sirename / family name (O.E.D., quoting this passage).
22 doctrine / 'a (general) theory, a doctrinal or theoretical system' (O.E.D.) 3).
22 method / A technical term in medicine, meaning 'the regular, systematic treatment proper for the cure of a specific disease' (O.E.D. I 1). Perhaps some sense of 'practice', in distinction from the 'theory' of 'doctrine', is implied.
24 hied her / hastened.
24 hutch / chest, coffer.

P.13,4 Rabby Bendezzar / I have not found any other use of this name.

7 brooketh / brooks, tolerates (I take the phrase to mean 'a sense of duty does not fluctuate with circumstances').
12 Galen / Roman physician, disciple of Hippocrates; c. 129-199 A.D.
12 Avicen / Avicenna; Arabian physician and philosopher; a follower of Aristotle and Galen. He lived from 980 to 1037 A.D., so it is not surprising that his works should not have been in the library of an Ancient Egyptian.
12 Hippocrates / the Greek physician (c. 460-377 B.C.).
13 make supply / fill up a deficiency (O.E.D. I 2).
receipts / recipes, particularly medicinal prescriptions (O.E.D. I, 1).

21 science / department of learning (i.e. medicine).
21 receive / take (O.E.D. I le records this as its only illustration of this use, linking it to the now obsolete imperative 'recipe' having the same meaning).

22 concepts / ideas, thoughts.

P.14, 6 sickness...companie / cf. Tilley, C571: 'It is good to have company in trouble (misery).'

7 sores / Grosart defines the original 'sorts' as 'chances', but this is rather strained and not very good sense. Palaeographically, 'sores' is easily defensible; it is recorded in frequent figurative use (O.E.D. 5), and also as 'mental suffering' (O.E.D. 6): cf. Greene, Euphues his Censure, 1587, Sig. Dlv: 'that infectious soare of icalousie'.


12 spell / magical formula or verse (O.E.D. 3, first recorded 1579).
Probatum est / 'it has been proved or tested', a phrase used in recipes or prescriptions. First recorded in Gabriel Harvey's Letter-book, 1573-80: (O.E.D. 'probatum', 2).

21-22 Ostracisme...Athens / The punishment of ostracism inflicted banishment, without disgrace and without loss of citizen-rights or property, for ten years. It was first used by Cleisthenes against the supporters of Pisistratus in 487-485 B.C. Cf. The French Académie, Chapter 64 (1586, p. 722): 'the Ostracisme amongst the Athenians, which was a banishment for a time whereby they brought downe them that seemed to exceed in greatnes.'

22 noble / nobles.

23 Science / appears here to mean 'medical science', as a sort of abstraction of a physician: cf. side note, p.15,5-6.

23 waiteth upon / lies in wait for (O.E.D. II,14b).

P.15,1 presents by / this construction is not recorded in O.E.D. It seems to mean no more than 'presents'.

3 prejudice / harm, injury.

4 illusion / deception.

5 plausible / fair-seeming, specious.

6 side / long (O.E.D. a 3).
12 portraiture / representation, image.
17 passionate / easily moved to anger; moody; hot-tempered; irascible (and thus producing 'choller').
18 choller / the 'humour' associated particularly with anger; in excess, it may cause melancholy.
18 herald / herald, forerunner: the first figurative use recorded by O.E.D. is in Shakespeare's Romeo and Juliet, III,v,6: 'the Lark the herald of the Morn'. Greene means that anger is the forerunner of the disease of melancholy. cf. p.72,23.
18 melancholie / the humour causing the disease known by the same name. In its simplest physiological form, it means 'black bile', which may be produced by the effect of the passions on choler, or 'yellow bile'.
19 of the gall / from the gall, or gall-bladder, which was supposed the seat of choler.
20 enuous / spiteful, malicious.
22 restrictuie / astringent, binding.
23 expulsuie / used medically of remedies which expel harmful substances, such as excess humours, from the body.

P.16,3 Philosophers stone / one form of elixir; reputed stone supposed by alchemists to possess the property
of changing other metals into gold or silver.

'Being identified with the elixir, it had also, according to some, the power of prolonging life indefinitely, and of curing all wounds and diseases' (O.E.D. 'philosophers' stone' 1).

quintessences / I can find no evidence to justify A's 'quintesses', which may be the result of inaccurate reading of an abbreviation. 'quintessence' occurs in the Quip (1592, Sig. A4).

The quintessence was 'the "fifth essence" of ancient and medieval philosophy, supposed to be the substance of which the heavenly bodies were composed, and to be actually latent in all things, the extraction of it by distillation or other methods being one of the great objects of alchemy.' (O.E.D. 1).

late / of recent times, modern.

singular / was used particularly of medicines, meaning 'excellent, highly efficacious or beneficial' (O.E.D. III 10b).

minerald / a mineral medicine (O.E.D. 4c, quoting this passage).

soueraine / 'efficacius or potent in a superlative degree' (O.E.D. B3, quoting this passage).

simple / see p.10,8,n. (there used figuratively).
Albertus Magnus' Liber aggregationis seu liber secretorum de virtutibus herbarum was printed by William Macklin, probably towards the end of the fifteenth century. By the time Greene was writing, there were several editions of translations under the titles of Secretes of the vertues of herbes and The boke of Secretes. secrets could mean 'an infallible prescription, a specific' (O.E.D. B I 4b); but here it is no doubt a brief way of referring to the Book of Secretes. other others vertues properties. comprehendeth includes.

Hearts ease as the name of a flower, this was applied in the 16th century to both the wallflower and the pansy. Greene is playing on the expression in the two senses of a plant with medicinal properties and b) peace of mind. Cf. Lyly, Soph., and Plato, p. 161, f. 1, 407.

diets could mean: courses of life, ways of living or thinking (O.E.D. sb¹ 1); ways of feeding (O.E.D. sb¹ 2); or possibly days (O.E.D. sb²).

suter suitor, suppliant.
interest / share, part; first recorded in this sense in 1586 (O.E.D. Ic).

art / technical skill.

eate...eate / cf. Tilley E50 'eat to live, not live to eat'.

make...necessitie / Tilley V73 (also occurs on p.23,19-20).

nimis altum sapere / lit. 'to know too deep, or high'. Cf. Euphues his Censure, 1587, Sig. Fl: 'The fall that Phaeton had, was because hee would Altum sapere, stretcht his strings to high...'; also Lodge, Rosalynde, (Bullough II, p.159): 'Nolo altum sapere, they be matters aboue my capacitie.'

stretch...hie / seems to mean 'be so ambitious or presumptuous'. Cf. the preceding note; Greene's Farewell to Folly, 1591, Sig. E4: 'maiestie is lyke the triple string of a Lute, which let too lowe maketh badde musicke, and stretched too high, either craketh or setteth all out of tune'; and Never Too Late, 1590, Sig. A3: 'yet for that I stretch my strings as hie as I can; if you praise me not with Orpheus, hisse me not out with Hipparchion'.

estate / 'rank' or 'way of life'. 
latchet / thong or shoelace. To go above or beyond one's latchet: to meddle with what does not concern one. The phrase is first recorded by O.E.D. in Lyly's Euphues and his England (1580).

Fox...dennes / Lyly gives a full version of a related fable in Euphues and his England (Works, ed. Bond, II, 43), where he claims not to know whether it is by Aesop or a 'Canterbury tale' i.e. an invention. It has not been found in Aesop. Greene's reference may derive from Lyly. In Pandosto (Sig. Fl) and Farewell to Folly (Sig. E2) Greene makes similar references except that the fox is replaced by a wolf. In Lyly's version, a wolf participates along with a fox.

least...stumble / Cf. Tilley 8827: 'To look at the stars and fall into a ditch'.

booteth / profits, helps.

the best...enpie / presumably means 'at best one is hated for one's pains'.

Clytus...Alexander / Alexander's slaying of his friend Clytus in a drunken quarrel is a common story (e.g. The French Academie, Chap. 20; 1586, p. 214).

Curtius (The historie of Quintus Curtius, 1553, Sigs. U7 - XL) recounts that Alexander's drunken
boasting provoked the quarrel; Clytus admonished him for it, but was himself both drunk and tactless.

23 touch of / 'reference to or hint of' (O.E.D. III 16) or 'reproach' (O.E.D. 17); cf. O.E.D. 'touching', vbl. sb. 2: mention, accusation.

P.19, 2 tale / the sense seems to require 'tales': see 1.5. But the inconsistency may be Greene's: see Literary Introduction, p.xxix.

3 idleness...mischiefes / Cf. Tilley, I 13: 'Idleness is the mother (nurse, root) of all evil (vice, sin)'.

5-6 Delia...consent / Cf. Tilley S 446: 'Silence is (gives consent)'.

9-15 Euribates...Tyre / 'Euribates' replaces Boccaccio's reference to Manfred (c.1231-1266 A.D.), an illegitimate son of the Emperor Frederick II, and King of Sicily. He was killed at the battle of Benevento by Charles I of Anjou, whom Greene replaces by 'Voltarus'. Greene thus destroys the precise historical setting of Boccaccio's story. I know no source for the names used by Greene. 'Euribates' is a character in Chapman's Blind Beggar of Alexandria (pr. 1598).

9 Tyre / in Boccaccio's original, Sicily. Greene keeps Boccaccio's 'Lipparry' (p.20,1.2) - the Lipari Isles, off the coast of Sicily - but alters 'a bay on the island of Ponza', which is off the coast of Western Italy, to 'the coast of Decapolis' (p.20,1.5).
(P.19,9) which is at least more consonant with Tyre.

P.19,13 yet / may mean 'furthermore'.

P.20, 1 frigot / 'a light and swift vessel, originally
    built for rowing, afterwards for sailing' (O.E.D. 1).

3 mirrour / probably used in the sense of 'a warning'
    (O.E.D. 5c).

3 hir inconstancie / i.e. Fortune's inconstancy.

14 cockboate / a small ship's-boat.

15 impartiall / may mean 'just', 'favouring neither one
    side nor the other'. In this sense it is first
    recorded by O.E.D. in Shakespeare's Richard II.
    But Greene's phrase 'having intended a worse mishap'
    seems to suggest that 'impartiall' is here used in
    the sense of 'thorough', 'immoderate' or 'ruthless',
    closely related to O.E.D.'s 'not partial or frag-
    mentary, entire, complete', recorded as occurring
    in 1716, and as obsolete and rare. Cf. Greene's
    use of 'partiall' in the exactly opposite sense,
    p.9.1.10. See my article, 'Impartial', in Notes and
    Queries, Oct. 1959.

16 mate / used figuratively from the term 'checkmate'
    in the game of chess.

17 selv / innocent, pitiable or helpless.

P.20,18 Coursayres / privateers; 'chiefly applied to the
    cruisers of Barbary, to whose attacks the ships and
(P.20,18) coasts of the Christian countries were incessantly exposed' (O.E.D. 1, citing this passage).

21 shrikes / shrieks.

22 pittiful / used adverbially (O.E.D. 3b).

24 renting / tearing (O.E.D. 'rent' v² 1d; obsolete form of 'rend').

P.21, 4 sounde / swoon.

7 surcharged / oppressed, overwhelmed.

9 passions / passionate speeches or outbursts (O.E.D. IIId, first recorded in 1582).

P.21,13-15 seest...mishaps / I take this passage to mean 'do you not perceive that an adverse fate has inflicted on you a desperate combination of varied disasters'.

P.21,13 influence / astrological influence.

P.21,19-21 thy children...miseries / Cf. Tilley, C 338: 'Good children are the best comforts'.

21 salue / remedy.

P.22, 2 passions / may mean 'passionate outbursts' (cf. p.21,9,n.) or 'sufferings, emotions'.

P.22,3-5 Fortune...inconstancie / Cf. Tilley, F 605: 'Fortune is constant only in inconstancy'.

P.22,3-5 Fortune...variable / Cf. Tilley, F 606: 'Fortune is fickle'.

P.22, 7-9 I take this passage to mean 'do you not perceive that an adverse fate has inflicted on you a desperate combination of varied disasters'.

P.22, 13 influence / astrological influence.

P.22, 19-21 thy children...miseries / Cf. Tilley, C 338: 'Good children are the best comforts'.

P.22, 2 passions / may mean 'passionate outbursts' (cf. p.21,9,n.) or 'sufferings, emotions'.

P.22, 3-5 Fortune...inconstancie / Cf. Tilley, F 605: 'Fortune is constant only in inconstancy'.

P.22, 3-5 Fortune...variable / Cf. Tilley, F 606: 'Fortune is fickle'.
P.22, 3 graceless / in a stronger sense than the usual modern one; 'not in a state of grace, ungodly, wicked'.

4 Janus / the god of gates, represented on Roman coins with two faces. Tilley has 'Like Janus, two-faced' (J 37), and cf. Lodge, Rosalynde, (Bullough, II, p. 194): '[Fortune] thou art double faced like Janus, carrying frownes in the one to threaten, and smiles in the other to betray', and Greene, Farewell to Folly (1591), 'the counterfet of Fortune, was like the picture of Janus, double faced, in the one presenting flatterie, in the other spight.' (Sig. C4v).

8 infectious / unhealthy, harmful.

P.22,14-15 hir...glasse / Cf. Tilley, F 607: 'Fortune is made of glass', and Greene, Arbaste, T.P.: 'to stay upon Fortunes lotte, is to treads on brittle Glasse' (1584 ed.).

P.22,14 bruest / handsomest, finest; used as 'a general epithet of admiration or praise' (O.E.D. 3) it could refer particularly to appearance.

14 seates / seems to refer here to any apparently secure situations. Cf. Francesco's Fortunes (1590): 'he / That held the Throane of Fortune brittle glasse.' (Sig. I 2).

20 tried / tested.
premisses / either 'propositions' (O.E.D. I 1) or 'aforesaid facts' (O.E.D. II 2).

Stratageme / See p.11,23,n.; cf. also 'a deed of blood or violence', first recorded in Pandosto, 1588 (O.E.D. 3). The word seems to have been running in Greene's head at this time: see also p.43, 4, p.48,21 and p.56,20. Perhaps it was in vogue at the time he was writing; it may be significant that, of the five uses distinguished by O.E.D., three are given as first found in 1588. 

scornes / may be a misprint for 'scornest', especially as the next word begins with 't'; but final 'es' for 'est' is not uncommon. See Franz, Die Sprache Shakespeares, §152.

death...sorrow / Cf. Tilley, D 141: 'Death is a plaster for all ills'. Tilley's only example is of 1631.

but...happie / this is an awkward transition between Mariana's moods, first of accepting death willingly, then of suffering misfortune patiently. The passage may be corrupt, but in what way is not clear.

Patience...Fortune / Cf. Tilley, P107: 'Patience is a plaster for all sores'. 
P.23, 15 indifferent / unconcerned.

20 thou / The original does not make sense, and a misreading is likely. The compositor may have been influenced by 'then there' in 1.17.

21 I / Aye.

P.24, side-note 1.3 comfortable / comforting.

P.24, 6 sausage / uncivilised. First recorded by O.E.D. in this sense in Love's Labour's Lost (O.E.D. dates 1588) and Puttenham (1589). But it occurs also with what appears to be the same meaning in Sir Thomas More's Utopia, tr. Robinson, Arber's edition of the edition of 1556, pp. 31 and 136.

12 hir sauce was hunger / Cf. Tilley H 819: 'Hunger is the best sauce'.

14 by / during.

20 Despot / ruler or prince.

22 being rode / riding (Cf. O.E.D. 'ride', B I 1b).

P.25, 2 but / before (O.E.D. C 15b).

5 deformed / ugly, disfigured (O.E.D. 1).

8 sodaine / sudden, unexpected.

9 narrowly / carefully.

9 gesture / bearing, deportment; possibly 'grace of manner' (O.E.D. 1b).

14 lineament / outline, features. Cf. Spenser, Shepherd's Calendar, May 212.
(P.25,14) 'Shee save (in the young boyes face)

The old lineaments of his fathers grace'.

P.25,15 of good proportion / the word 'proportion' is oddly used here. The phrase seems to mean no more than 'good-looking' or 'well featured'.

15 salute / greet.

22 breede / perhaps 'upbringing'; or 'a kind, a species', first recorded in Shakespeare's Love's Labour's Lost, V,ii,266 (O.E.D. 2c).

23 reliefe / relieve

P.26, 2 estate / may mean 'condition with respect to worldly prosperity' (O.E.D. 2), 'status, rank' (O.E.D. 3) or 'grandeur, pomp' (O.E.D. 4).

4-5 the burden...silent / Cf. Tilley S 664: 'Small sorrows speak, great ones are silent'.

7 ouerslip / neglect, omit.

12 keiar / emperor, 'esp. in king or kaiser, an alliterative phrase common from 13th to 17th c.' (O.E.D. 6).

14 enuie / ill-will, enmity.

16-17 as...ingratitude / I take this to mean 'as one who has not yet been reduced by this barbarous way of life to a state in which she is incapable of gratitude'.

23 desertes / wild, uninhabited regions.
P.27, 1 resolve / answer.
8 rehearse / relate.
12 felt / The original passage seems to require emendation; of the several possibilities, none appears manifestly superior. Grosart considered that the preceding phrase, 'and as you', was suspect, saying: 'either the "and" has crept in, or more likely we should read, "and lived as you".'

12 seated / situated, established; first recorded 'of a person with reference to his dwelling' in Shakespeare's Merchant of Venice 1596 I.ii.8; it occurs, however, in Greene's Farewell to Folly, 1591, (probably written 1587) Sig. Biv: 'he departed from Florence, seated himselfe in a farme of his...'.

P.27, side note, 11.14-15 Inequitabile Fatum. / Fate is unavoidable.

P.28, 1 presently / at present, now.
12 rehearsed / mentioned.

15 Catastrophe / conclusion. First recorded by O.E.D. in Spenser's Shepherd's Calendar, May, Gloss. (O.E.D. 1).

P.29, 8 Iapeth / the place is unknown, except that Greene refers to 'the promontorie of Iapeth' (in Egypt) in
P.29, 9 seated / situated (O.E.D. 5a, first recorded in 1577).

11 Lamoraque / In A, uniformly printed 'Lamoraq'; in this edition, expanded throughout.

12 kept...up / kept shut up or confined (O.E.D. IV 57a; first recorded in 1604).

14 bewray / reveal.

18 synname / normally means 'family name', but here seems to mean simply 'the name given to him at birth' i.e. 'Infortunio'.

21 progenic / lineage, parentage.

P.30, 3 couerly / secretly: used for alliterative intensification of 'concealed'.

4-6 Palme...downe / Cf. Tilley, P 37: 'The straighter (higher) grows the Palm, the heavier the weight it bears'. The idea is a commonplace. Bond, in his edition of Lyly's Works (I, 332) suggests that it is ultimately derived from Pliny's Natural History, xvi, 81, although this is not in fact what Pliny says. But cf. The Worthy tract of Paulus Iouius, tr. S. Daniel, 1585: 'I caused to be figured a Palme, having the top therof weighed downe with the heauie poize of a great Marble tied thereunto, to
(P.30, 4-6) signify that which Plinie saith of the said tree, being of this nature that it returneth to the former fashion be it depressed with neuer so greate a weight, mounting it vp in time, and drawing it on high... (Sig. E2v). Miss Rosemary Freeman (English Emblem Books, p.150) says that this is an image 'which occurs again and again in emblem literature'. Its circulation in the sixteenth century was no doubt given impetus by its inclusion in Erasmus's Similia (English edition; Parabolae sive Similia, 1587, Sig. Ml).

P.30, 6-7 the Diamont...brasse / cf. Thomas Gainsford, Historie of Trebizond (1616) Sig. Y4: 'a diamond (howsoever set forth) is still pretious'; for a variant by Greene of this idea, see his Vision (1592?, Sig. Dlv): 'is not a Diamond placed in Gould, more pretious, then set in Copper?' The 'vertue' of the diamond is discussed in Lyly's Euphues and his England (Works, ed. Bond, II, 78: 'take this Diamond, which I haue hard olde women say, to haue bene of great force, against idle thoughts, vayne dreames, and phrenticke imaginations'.

7 vertue /'occult efficacy or power (as in the
(P.30, 7) prevention or cure of disease, etc.)’ (O.E.D., II 9).

P.30, 9 acquainted / having personal knowledge; familiar; (O.E.D. ppl.a.3). Cf. BIBLE 1611, Isa. liii, 1: 'A man of sorrows, and acquainted with grief.'

10 reaching at / aiming at, ambitious for.

12 in a day / one day.

P.31, 2 entertained / took (into service).

P.31, 6 - P.37, 23 Marcella...met at such leisure / This section is taken over with a minimum of adaptation but a number of omissions from Euphues his Censure, 1587, Sigs. C4-D3.

P.31, 8-10 altars...Venus / Vesta was the patroness of the virgins who kept fires burning in her honour. This sentence, with its rather confusing implication that Vesta's altars are in the same place as Venus's shrine, seems to mean no more than that Marcella began to fall in love. It is a variation of Euphues his Censure, 1587, Sig. C4: 'the princess whose hand sacrificed perfumes to Vesta when her heart offred smoaking thoughtes to Venus'.

P.31, 10 For / 'as' (O.E.D. El); Euphues his Censure has 'as' instead of 'For'.

12-13 the sharpnesse...desire / related to Tilley W 576: 'The finest wits are soonest subject to love'.

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12-13 the sharpnesse...desire / related to Tilley W 576: 'The finest wits are soonest subject to love'.

12-13 the sharpnesse...desire / related to Tilley W 576: 'The finest wits are soonest subject to love'.
P.31,12 wit / intelligence.

14 answerable / corresponding. First recorded in a similar sense in 1575 (O.E.D. II 2b); used also on pp. 47,10 and 65,16 of this work.

P.32,2-8 But taking...inchanting hir/ This passage, borrowed from Euphues his Censure, is adapted in Pandosto, Sig. D3 (1588): 'but thinking these were but passionat toies that might be thrust out at pleasure, to avoid the Syren that inchaunted him,...'.

P.32,3 passionat / affected or dominated by love (O.E.D. 4; first recorded in Greene's Menaphon, 1589).

3 toyes / foolish or idle fancies. The reading is that of Euphues his Censure. While A's 'toyes' is not impossible, 'toyes' seems so much better, and the misreading so easy, that emendation is justifiable; it is supported by the parallel passage in Pandosto.

11-12 warbling...galliard / Marcella's counterpart in Euphues his Censure at this point is 'singing a solemn madrygale'; Greene evidently felt on further consideration that this was inappropriate to one who was trying to 'beguile' herself.

12 galliard / a quick and lively dance tune.
P.32,13 unacquainted / unknown, unfamiliar, strange, unusual.

13 passions / emotions, sufferings, or (particularly) amorous feelings: O.E.D. 8, first recorded in Shakespeare's Titus Andronicus (O.E.D. date: 1588) and Spenser's Faerie Queene (1590).

14 finding...was / the ellipsis is probably intentional; we must understand something like 'finding that to seek comfort in music was...'.

14-15 to quench...oyle / Cf. Tilley P 287: 'To quench fire with oil'.

P.32,15 - P.33,14 feeling...passionate tears / cf. Pandosto, 1588, Sig. D3v (my text, p.49,11 - p.50,3) which is closely derived from the parallel passage in Euphues his Censure.

P.32,19 affections / emotions; here the sense of 'feeling as opposed to reason' (O.E.D. 3) seems to be paramount.

23 of the / by the

P.33,3 guerdon / reward, requital.

4 fault, blaming / Cf. p.9,4-5,n. Euphues his Censure, in the parallel passage, however, has 'fault, blaming'.

4 accruing / both Euphues his Censure and Pandosto, in otherwise exactly parallel passages, read
(P. 33, 4) 'accusing', which may therefore be the correct reading here. However, cf. Greene's *Never Too Late* (1590, Sig. E4): 'what then maye I doo rejected, but accurse mine owne folly'.

P. 33, 5 fond / foolish.

8-9 love...Champion / i.e. 'Love (personified as a woman) feared that, if she delayed in completing Marcella's subjection, she would lose her as a follower'.

9 therefore / A's spelling 'feare' probably derives from a slip of the compositor's eyes to the word 'fear'd' in the line above, which in the original text occurs almost immediately above 'feare'.

11 maugre / in spite of.

13 solemnalie / perhaps 'sadly' or 'ceremoniously'.

13 set / seated.

13 passionate / vehement, impassioned; and see p. 32, 3, n.

15 fame / public report; common talk (O.E.D. 1).

16 report / rumour, public report, common talk.

16-17 misconstrue of / O.E.D. (1b) cites only two uses of the intransitive form: one dated 1581, and the other in Pandosto (p. 10, 5).

20 president / precedent, example.
P.33, 22 fancie / 'amorous inclination, love' (Q.E.D. 8b). Cf. Shakespeare, Merchant of Venice, III, ii, 63-4: 'Tell me where is fancy bred, Or in the heart or in the head'.

22-23 there is...libertie / Cf. Tilley L 223: 'Liberty is more worth than gold'.

23 inconsiderate / 'thoughtless, unadvised, precipitate, rash' (Q.E.D. 1).

25 honor, / This emendation is made in the reader's interests. It is perhaps worth pointing out that at this point Greene omitted a section in his copying from Euphues his Censure, so that uncertainty of punctuation is understandable.

P.33, 25...P.35, 2 Blush then...wrought / This passage is adapted from Euphues his Censure, 1587, Sig. Clv, with some omissions. Another adaptation of the same passage occurs in Pandosto, 1588, Sig. D4.

P.34, 2 conceived / so Euphues his Censure. Misreading of manuscript seems likely. The reading of Perymedes is difficult to defend, since Marcella's thoughts could hardly be 'contrived' (i.e. 'turned into actions') with merely 'secret shame'. This last phrase, and the antithesis with 'open discredit', suggest that 'conceived' (meaning 'formulated') is correct.
Apollon in his function as the god of prophecy; his best-known oracle was that of Delphi.

better...thoughts / cf. Tilley H 576: 'It is better to die with honour than to live with shame'.

favour, fond fool, / Grosart does not adopt this reading, but suggests it, 'the "favour" being beauty implied in the previous phrase.' 'favour' could mean 'favourite', 'beauty', or even 'face'. For a similar construction, cf. Pandosto (1588) Sig. F4v: 'Ah Fawnia is beautifull, and it is not for thine honour (fond fool) to name her that is thy Captive, and another mans Concubine'.

want...fancy / cf. Tilley P 529: 'When poverty comes in at the doors love leaps out at the windows'.

conjectures / considerations, opinions.

preferre...Jewell: / The allusion is to Aesop's fable of the cock and the pearl. Cf. Pettie, A Petite Pallace, ed. Gollancz, Vol. 2, p.148, 'I mean...not to...give...a precious stone for a barley-corn with Aesop's cock.' The fable became proverbial; see Tilley B 88: 'A barleycorn is better than a diamond to a cock'.

Barly corne / a grain of barley. C.L.D. cites this as its first example, but it occurs in The Cardy of
Fancie (1584, Sig. N2), in the passage parallel to this in Euphues his Censure, and in Pettie's A Petite Pallace (1576), ed. Gollancz, Vol. 2, p.148.

19 fading / impermanent, transitory.
20 honour: so Euphues his Censure. This is not a simple case of misreading; but 'dishonour' is totally opposed to the sense of the passage - why should Marcella want to put a perpetuall dishonour before even 'a fading content'? One can only assume unintelligent interference by the compositor of Perymedes, or confusion or haste on Greene's part.

P.34,24 - P.35,2 time...wrought / Cf. Tilley T 322: 'Time and thought tame the strongest grief.'

P.35, 1 fond / foolish, infatuated, doting.

8-10 not possible...youth / Cf. Tilley Y 48: 'Youth will have its course'. The ellipsis is probably intentional; we may understand 'it not being possible ...'.

9 hyde...strawe / Cf. Tilley F 255: 'Fire cannot be hidden in flax (straw)'.

13 submisse / submissive, self-denying.

13 familiaritie / friendliness; probably in the sense of 'absence of ceremony, free or unrestrained
(P.35.13) intercourse, esp. with inferiors' (O.E.D. b).

14-16 troden...awry / Cf. Tilley S 373: 'To tread one's shoe awry'.

19-21 being...net / 'to dance in a net' is defined (O.E.D. 'net' sb¹ 2 b) as 'to act with practically no disguise or concealment, while expecting to escape notice; in later use, to do something undetected' (first recorded in 1583). Cf. Tilley, N 130: 'You dance in a net and think nobody sees you'. The reference to Venus may simply mean that Marcella was influenced by Venus in being in love, and thus dared to show her feelings to Procidor. Some reference may be intended to the story that Venus and Mars were caught in a net by Vulcan, but there is no real parallel in situation. It is possible that instead of 'hir' in 1.21 we should read 'him'. The meaning would then be 'daring that an attachment between Procidor and herself should be obvious to all' rather than 'daring like Venus to act openly'. Euphues his Censure, however, like Peri medes, reads 'hir'.

21 played / probably in the general sense of 'behaved, conducted herself' (O.E.D. III, 18).

21 close / secretly.
P.35, 22 judge of colours / judge truly through appearances (cf. p.64,19,n.).

23 espve...ment / Cf. Tilley II 44: 'The half shows what the whole means'. (Tilley cites this passage).

24 in concept / in his own estimation (cf. 'somewhat peartlie', p.36, 1.3).

P.36, 2 opportunitie...lappe / Cf. Tilley T 311: 'Take time (occasion) by the forelock, for she is bald behind'. The idea is of course widespread during this period, as is evidenced by the number of Tilley's illustrations.

3 peartlie / probably 'audaciously' (O.E.D. 4) (see p.35,24,n.); but it could also mean 'openly' (O.E.D. 1), 'cleverly' (O.E.D. 2) or 'promptly' (O.E.D. 3).

7 interchange / normally has its modern sense; but here it seems to refer to the processes of thought induced by Procidor's contemplation of Marcella.

9 requitall of / repayment for (O.E.D. 1, first recorded in 1579).

10 quatted / beaten down, extinguished.

11 betweene two streams / not recorded as a proverb; but cf. Tilley S 169: 'Between Scylla and Charybdis': the parallel is not exact, but
Greene's phrase may be constructed by analogy with the well-known one.

Doest thou...vnfit, fall / Cf. Pandosto, 1588, Sig. D Iv: 'No bastard hauke must soare so hie as the Hobbie, no Fowle gaze against the Sunne but the Eagle, actions wrought against nature reape despight, and thoughts aboue Fortune disdaine.

Fawnia, thou art a shephered, daughter to poore Porreus, if thou climb be thou art sure to fall.'

This could be derived from either Perymedes or the parallel passage in Euphues his Censure; it is also different enough from both for it to be an independent recollection of stock phrases.

despight / scorn or harm.

what...blinde / Cf. Tilley, E 3: 'Only the eagle can gaze at the sun'.

thoughtes...fall / This passage, borrowed almost verbatim from Euphues his Censure, is adapted in Pandosto, 1588, Sig. E 2: 'thoughts are to be measured by Fortunes, not by desires: falles come not by sitting low, but by climing too hie; what then shall al feare to fal, because some hap to
(P.36, 17-20) fall? The version in Pandosto could derive from either Perymedes, with which it reads 'too hie' against Euphues his Censure's 'clyming high', or from Euphues his Censure, with which it reads 'sitting' against Perymedes's 'stouping'.

P.36, 18 fall es / the copy text has an obviously erroneous nunciation mark over the 'e', presumably a foul-case error.

P.37, 1 laugh / so Euphues his Censure in the parallel passage. Grosart, retaining 'lims', says: 'some misprint, I suspect - qy. $\exists 7 lims, i.e. glimpse or glance?' He did not know of the parallel. It may be that Greene made some deliberate alteration in composing Perymedes, but 'lims' is nonsense, and in the circumstances it seems better to revert to the reading of the earlier version.

3 was / so Euphues his Censure. Grosart says 'read "$w$ was$\exists$ passing"'. Probably Greene accidentally omitted 'was' in copying from Euphues his Censure. The other two emendations on this page suggest that he may have been copying hurriedly.
thinke...obtaine / Cf. Pandosto, 1588, Sigs. D4v-E1, which is derived from the parallel passage in Euphues his Censure.

thinke...flies / Cf. Tilley E1: 'The eagle does not catch flies'. This and the next image derive from the notion of a hierarchy of creation; cf. 'that infinite wisedome of God, which hath distinguished his Angells by degrees...made differences betweene beasts and birds: created the Eagle and the Flye, the Cedar and the Shrub...'

thinke not...that...Cedars stoope to brambles / Cf. Lyly, Endimion (Works, ed. Bond, Vol. 3, p.33): 'the statelie Cedar, whose toppe reacheth vnto the clowdes, neuer boweth his head to the shrubs that growe in the valley'. Tilley has 'as straight as a cedar' (C 207).

looke / Euphues his Censure, in an otherwise identical passage, has 'or mighty princes looke at such homelie peasaunts'. It might be argued that in Periomedes 'stoope' is understood after 'dames'; but the triple parallel seems to call for a third verb, and see note to l.3 of this
page for a similar error. The parallel passage in *Pandosto* supports the emendation, running: 'Will Eagles catch at flyes, will Cedars stoupe to brambles, or mighty Princes looke at such homely trulles.'

10 mercinarie / hired. The adjective in this sense is first recorded in Greene's *Ciceronis Amor*, 1589 (O.E.D. A 2).

13 persuasions / arguments.

20 lingreth / protract, draw out. The odd tense and person may indicate a misprint, or Greene's carelessness at a point when he is having to adapt his original.

21-22 present...wormwood / wormwood was used medicinally as a tonic and vermifuge; also as 'an emblem or type of what is bitter and grievous to the soul' (O.E.D. 2). Presumably it was sometimes made more palatable by being eaten in a fig. Cf. O.E.D. 'fig' 2: 'a poisoned fig used as a secret way of destroying an obnoxious person'; and Shakespeare, *Antony and Cleopatra*, V,ii,341-3:

Dol: Who was last with them?

First Guard: A simple countryman, that brought her figs:

This was his basket.

Caes: Poison'd, then.'
Cr. also Lodge, Rosalynde (Bullough, II, 249):

'love hides his wormeseede in figs'.

'inraged, furie and reuenge / 'raged' is not recorded in O.E.D. as a ppl. a., and 'inraged' seems the likely reading, 'furie and reuenge', not 'man', being the subject of 'driving'.

'conceit / seems to be used in a general sense of 'mind', not corresponding precisely to any use recorded in O.E.D.

'straight / strict, rigorous.

'made any question / began discussion, expressed doubt.

'hosst / army.

'haplesse / normally 'unfortunate'; here, rather 'bringing misfortune'.

'whilome / once, formerly.

'presently / immediately, promptly, quickly.

'auoyde / prevent, obviate (first recorded in 1608; O.E.D. III 10).

'that / in order that.

'grounge place / country house.

'fourne / 'beauty, comeliness' (O.E.D. I, 1 e) or 'bodily appearance' (O.E.D. I 3).

'where by the way / on the journey to which.'
P.40, 24 at large/ freely, at length.
P.41, 3 hartie/ affectionate, loving.
7 motion/ suggestion, proposal, request.
11 fortunately/ successfully.
13 embassage/ business confided to an ambassador.
13 musing/ being surprised.
15 doubt/ uncertainty; possibly 'suspicion'.
15 subtly/ artfully.

P.42, 1 therein/ The peculiar spelling of the original arouses suspicion. However, the passage makes sense, and it may be that the compositor, reading carelessly, began to set up 'their' and did not correct his error.
9 envious/ spiteful, malicious.
10-12 soore men...tempest/ Cf. Tilley C 208: 'High cedars fall (are shaken) when low shrubs remain (are scarcely moved).
12 tall/ may mean 'fine' or 'strong', as well as 'high'.
13 Mediocr...firma/ Cf. Tilley M 792: 'The golden mean is best'.
20 payre/ pack.
21 taking occasion/ taking the opportunity.

P.43, 1 manner. / In the copy-text, the word 'manner' is followed by the sign normally used as a hyphen;
there is no full stop. It may be that a colon was intended, and that the error is due to 'foul case'.

Glucupikra / O.E.D. records 'Glycypicron' in 1599 and 'Glucupicron' in 1621. It is a combination of Greek words for 'sweet' and 'bitter' (\(\gamma\lambda\nu\kappa\upsilon\varsigma\) and \(\pi\kappa\rho\delta\varsigma\)). The ending in 'a' is the feminine form. The spelling in Perymedes is distorted, and, while it is possible that Greene was responsible for it, the rarity of the word makes it more likely that this is a compositor's error. It would be easy to misread 'kr' as 'lic'.

delicates / both the general sense of 'luxury, delight' and the more particular one of 'choice foods' seem to be present here. See O.E.D. B 2a and b.

hony...Gall / Cf. Tilley H 561: 'Under honey offtime lies bitter gall', and H 556: 'No honey without gall.'

mawe / stomach.

Gall / bile; used 'as the type of an intensely bitter substance' (O.E.D. I 1).
This passage is almost identical with one in The French Academie (Chap. 35; 1586, p. 374) beginning 'gaming...hir foundation is laid upon lucre and couetousnes, or else upon the losse of time' and ending as Greene's does. The parallel from 11.13-19 of Pervmedes was noted by Hart (Notes and Queries, 2nd June 1906).

7 other / others.

8-9 gaines but / may be an ellipsis for 'gaines are but'; or perhaps we should read 'gain is but'.

11 cousinage / form of 'cozenage'; cheating, deception, fraud. First recorded by O.E.D. in 1583.

13 Chilon / Greene derives this story directly from The French Academie. It is not among the stories about Chilon (c. 560 B.C.) told by Diogenes Laertius (Lives, I, 69-75) or Pliny (Natural History, 7, 32).

14 in Ambassage / as an ambassador; on a mission.

18 ignomie / shortened form of 'ignominy', recorded in O.E.D. variant of

19 enuying / 'inveighing'.

20 playing / gambling.

P. 44, 1 sauoured / cf. O.E.D. 4a, 'show traces of the presence of'; here, perhaps, rather 'admitted the possibility'.

2 Apologie / defence.
of necessitie / inevitably.

causa sive qua non / an indispensable cause (this is the first English use of the phrase recorded in O.E.D.).

infections / moral contaminations.

Salomon...fatigare / a reference to the Book Ecclesiastes (in Greene's time ascribed to Solomon), Chap. 3, v.4: 'A time to weep, and a time to laugh; a time to mourn, and a time to dance'.

Cf. Farewell to Folly, 1591, Sig. B2: 'holy writ tells vs, that as we haue a daie for mirth, so we haue a daie to mourn'.

censure / judgment, opinion.

fatigare / fatigue.

Cato...memorie / M. Porcius Cato was renowned for his severity as Censor of Rome. The rest of this story appears to be Greene's invention, though Applegate feels that it 'bears some resemblance to Horace's observation that "narratur et prisci Catonis / saepe mere caluisse virtus" (Odes, III, xxi, 11-12) or his anecdote that Cato complimented a young man emerging from a brothel for so satisfying his lust instead of tampering with other men's
(P.147, 14-18) wives (Satires I, xi, 31-35).

14 Censor / Magistrate with the duty of supervising public morals.

15 straight / stringent, strict.

16 Purpurati / lit. 'clad in purple'; i.e. high officers of state.

18-22 I haue...subiectedd / Greene is here adapting The French Academie to dialogue form. This passage is indebted to the one that Greene followed more closely at p.45,6, et seq.

22 subiectedd / brought to a state of subjection. In The Royal Exchange (1590), however, and in a passage close to one adapted from the same section of The French Academie as this, Greene uses the phrase 'ruinated and subuerted' (Sig. B3v). I suspect that Periromedes should read 'subuerted'.

19 Chaldees / Greene's addition to La Primaudaye, who has: 'And some say that...'.

23 allledge / adduce or urge.

P.45, 3 subtilly / crafty, cunning.

P.45, 6 - P.46, 13 I remember...our businesse / This passage is closely adapted from The French Academie, Chap. 35 (1586, pp. 374-5). One sentence is omitted: after 'both' at p.46,5. Probably the ultimate source of the story of the Lydians is Herodotus; cf.

P.45, 9 subverted / brought about the ruin of.
10 playes / recreations, diversions (presumably ones not involving physical exercise).
11 gaming / gambling.
12 meate / food.
14 sparing / using economically.
16 recommencing / atoning for.
20-21 a man...idle / not given as a proverb in Tilley or the Oxford Book of Proverbs; but this is of course straight from The French Academy.
21 leud / ignorant, worthless or immoral.
23 richest / so The French Academy in the parallel passage. Grosart suggests, but does not adopt, this reading, without reference to the source.

P.46, 6 occasion / opportunity.
7-8 we...precept / replaces La Primaudaye’s ‘it shall be lawfull for vs, according to the precept of Plato his Academie...’: an attempt at local colour.
11-12 saith Scipio / inserted by Greene into his adaptation of The French Academie. He similarly inserts inaccurate ascriptions into his borrowings from La
(P.46, 11-12) Primaudaye in Penelopes Web, 1587(?), Sig. Clv.

P.46, 12 as rest / i.e. as we use rest...

15 discourse / this spelling is not recorded in O.E.D., and may be an error.

19 dainty / perhaps 'over-nice' (O.E.D. 5); but 'reluctant' or 'coy' would be more appropriate, and might be supported by Spenser, Faerie Queene, I, ii, 27: his words to express to leave his lover and 'the feining seemely merth,

'And shee coy lookes: so dainty, they say, maketh derth.' (O.E.D. sb1).

20 in reparations / in repair (i.e. 'alive'),

12 good condition (O.E.D. 4b, quoting this passage).

23 sometime / once, formerly.

P.47, 6 nourtred / nurtured, trained, educated.

6 account / esteem.

9 enuied / see p.6, 4, n.

14 persuasions / arguments, inducements.

15 narrowly marked of / closely observed by.

18 communication / speech, conversation.

24 lex talionis / the law of retaliation, 'an eye for an eye, a tooth for a tooth'. First recorded by O.E.D. in 1597; it also occurs in Euphues his Censure, 1587, Sig. B4v.
P.48, 1 admitte / permit, allow.
3 moued / applied or appealed to, approached.
5 he / i.e. Alcimeades.
6 ioynter / jointure, marriage-settlement.
6 mazed / dazed.
8 rigged forth / made ready.
9-10 loue / Grosart does not emend, but says that 'louer' is clearly an 'error for "loue" - he could hardly have meant his words to express to leave his lover and "leave" himself, etc.' I emend in accordance with this suggestion, but suspect that a word, perhaps 'drowne', has dropped out before 'him selfe'.
11 loosed / weighed anchor.
12 mart / piracy (O.E.D. sb⁵; first recorded in Greene's Penelope's Web, 1587).
14 insatiate / insatiable.
14 couetise / covetousness.
14-15 Hidaspis...thiefe / presumably alludes to the insatiable thirst associated by Greene with this creature; see p.60,11-12,n. It may be that we should read 'a thirst', of which 'a thiefe' would be an easy misreading, but Greene may have made a deliberate change.
15 haled / drew.
15 purchase / pillage, plunder.
Sarrasins / Saracens: Mohammedans or Moslems, especially with reference to the Crusades; infidels.

Tunnes / Tunis or Tunisia.

report...pratling / cf. Shakespeare, Twelfth Night, I,ii,3: 'What great ones do the less will prattle of'.

haled / 'drew' or 'pulled' in the sense of 'rowed' (O.E.D. 3) or 'moved' or 'sailed' (O.E.D. 4).

maine / high sea, open ocean (O.E.D. 5; first recorded 1579).

waue / This use of the word in the collective singular for 'water, sea' (O.E.D. I 1c) is first recorded in Shakespeare's Love's Labour's Lost (O.E.D. dates 1588) and Spenser's Faerie Queene (1590).

wind / Grosart suggests that 'wending' may be 'a compositor's error for "wind" caused by the succeeding "thinking"'. This seems possible, especially in parallel with 'waue'. I can find no parallel use of 'wending' in Greene's works.

Passed / the absence of a subject for this verb may be due to Greene's carelessness. Abbott 399 gives examples of ellipsis of a nominative which might be held to justify the construction.
P.49,14 dryue / Not recorded in O.E.D. or Schmidt's Shakespeare Lexicon as a past tense. But Grosart says that it is common in Greene, and see John Crow, 'Editing and Emending', Essays and Studies, 1955, p.8; Crow quotes Romeo and Juliet (1599): 'A troubled minde drive me to walke abroad' and Spenser: 'The whilst at him so dreadfully he drive' (Faerie Queene, Book V, Canto XI, st.V). Cf. also Lodge, Rosalynde (Bullough II, p.197): 'This newes drive the King into a great melancholy'.

15 at that present / at that time, then.
21 careless / unconcerned.

P.50,1 latine tongue / in Boccaccio, the language spoken is Italian.
8 Suse / Susa.
9 prolonged / postponed.
9 aduerture / may mean simply 'a happening', or 'a chance event'.
11 estate / condition, state.
15 some / sum, whole.
18 Trapani / a town and province in Western Sicily. Unchanged from Boccaccio.
23 honesty / honourable character, possibly with the specific sense of 'chastity', which applies also to 'honor'.

15 art...
P. 51, 13 remorse / pity, compassion.

19 comical / happy, fortunate (O.E.D. quotes this passage).

22 looking / expecting.

P. 52, 1 Thunnes, / 'Thimes' is an easy minim error for 'Thunes'. At p. 43, 17, the copy-text has 'Thunes'; the nunciation mark would make the minim error even more likely, so I have assumed that one was intended here.

3 presently / at that time.

6-7 take...order / 'take measures or steps, make arrangements' (O.E.D. 'order' III 14). The passage seems to call for some such interpretation as 'he would suggest to his grace such plans that...'. The Italian at this point reads 'e' mi dà il cuore che io gli darei un consiglio, per lo quale egli vincerebbe la guerra sua,' which would support this interpretation.

12 a piece of...service / O.E.D. defines as 'a military achievement or exploit' ('service' first recorded in this sense in 1590, O.E.D. II 12). Here, the idea of a 'plan' rather than 'an achievement' is required.

12 politike / judicious, expedient.

13 vaward / vanguard.
carried / led (O.E.D. 5); perhaps 'organized, arranged or grouped' (cf. 1.17 'thus set his men in arraye'), but this sense is not supported by O.E.D.

16 artificially / skilfully, ingeniously.
16 as / that.
16 encourage / inspire with courage.
17 arraye / battle order.
18 battailes / battalions.

This passage is adapted from Euphues his Censure, 1587, Sigs. K2v-K3.

putting...flame / Cf. Tilley 0 30: 'To add oil to the fire'.
1-2 put...Horse / Cf. Tilley H 638: 'Do not spur a free horse'.
3 glories / gives glory to, honours (O.E.D. 3a).
3 names / so Euphues his Censure.
4 renowne / renown.
4-5 like...sea / Cf. Tilley S 91: 'As difficult to number as the sands in the sea'.
6 quarrell / cause.
6-7 fortitude...face / Cf. Tilley F 601: 'Fortune favours the bold'.

This passage is adapted from Euphues his Censure, 1587, Sigs. K2v-K3.
p. 53, 13 quittance of / perhaps 'release from'. 'leave-taking of' seems the most appropriate sense, but is not supported by O.E.D. which records 'quittance' as 'the act of quitting or leaving' only once, in 1892 (O.E.D. 5).

14 myrror / model of excellence, exemplar.

14 magnanimity / courage.

18 stands / Euphues his Censure reads 'stand'. But the phrase 'onlye animated by the rebellious persuasion of a traitor' is an interpolation, and no doubt its last word caused Greene to use the singular form of the verb.

p. 54, 3 beuever / (beaver) 'The lower portion of the face-guard of a helmet, when worn with a visor; but occasionally serving the purposes of both' (O.E.D. 2.1). This spelling is not recorded by O.E.D.

4 unlookt-for / unexpected.

8 weapons without / Euphues his Censure has 'weapons yeelded v out', which may be what was intended here.

11 princely / as became a prince.

21 Tunize / cf. p. 48, 17 and 52, 1. Presumably 'Tunize' is the city (mod. Tunis) and 'Thunnes' the kingdom (mod. Tunisia).
not...no / double negatives are so common in the period that emendation would be hard to justify, though this one could of course be the result of a compositor's error. See Abbott §406.

honor...proud / Cf. Tilley H 583: 'Honours change manners', citing Shakespeare, King John I,1,187: 'New-made honour doth forget men's names'.
imbrassings / embraces.

comicall / happy, fortunate; cf. l.19.

the inconstancie...actions / Cf. Tilley F 605: 'Fortune is constant only in inconstancy' and F 606: 'Fortune is fickle'.
baze / base. This spelling is not recorded in O.E.D., and may be an error, perhaps caused by foul case.
top...wheele / Cf. Tilley F 617: 'Fortune's wheel is ever turning'.
sheves / appearances.

stratagemes / see p.23,3,n. (In this instance, too, some of the sense recorded in p.11,23,n., is felt).

Alexander...Babilon / Applegate says of this statement that it is 'Greene's invention, though it may reflect stories of attempts against Alexander's life', but it was a common belief in the sixteenth century, referred to in e.g. Cooper's Thesaurus.
Its circulation seems to have been largely due to its appearance in Curtius's biography of Alexander, published in an English translation in 1553, and reprinted in 1561, 1570, 1584, 1592, 1602 and 1614 (Curtius, Rufus Quintus, The historie of Quintus Curtius, conteyning the actes of the greate Alexander. tr. J. Brende. Tottell, 1553: see Sigs. Ff8v - Ggl, and Hh4).

The conflicting stories of Alexander's death are reflected in Raleigh's History of the World, where it is said that Alexander 'returnes to Babylon. Thither Antipater came not, but sent; and not to excuse himselfe, but to free himselfe. For if we beleue Curtius (whom Plutarch and others gaine-say) Antipater by his sonnes, Cassander, Philip, and Iole, who waited on Alexander's cup, gaue him poysnon...'

(ed. 1628, Sig. Bbbvv).

P. 57,1  

glee /'state of exaltation or prosperity' (O.E.D. 3c, citing this passage).

5 motion / suggestion, hint.

5 Couvre le feu / cover (or 'extinguish') the fire. 'couvre-feu' is the etymological source of 'curfew', a medieval regulation that at a signal, fires were to be put out, for safety's sake. Greene's use of this
(P. 57, 5) phrase may be a jocular-pedantic reference to this derivation of a common term. Cf. Bishop Hall, *Satires*, III, iv, 15: 'But a new rope, to ring the Curfew Bell.' (1597). \(\text{O.E.D. 'curfew'}\) 47.

P. 57, 7 *exercise* may be interpreted with different shades of meaning. Perhaps the most likely is 'discourse', first recorded 1594 (O.E.D. 10c). As 'pastime', it is not recorded until 1622. In a sense similar to that used in *Periplus*, it occurs in the running titles of Whetstone's *Heptameron*, 1582.

10 *occasion* / cause.

14 *jetting* / strutting, swaggering (may be used as a humorous equivalent of 'walking'; O.E.D. 2).

15 *oraysons* / orisons, prayers.

16 *Flamins* / (Flamens) in Ancient Rome, priests devoted to the services of particular deities; other priests.

16 *Rabins* / properly 'Rabbis'; but here probably means no more than 'priests'.

19 *agreeable to* / in accordance with (O.E.D. 4d).

20 *digest* / digest.

20 *chat* / small talk, conversation.
P.58,2 *bisse* / fine linen or other cloth.

3 *curious* / 'made with care or art; skilfully, elaborately or beautifully wrought' (O.E.D. II 7).

4 *porphyrine* / porphyry (O.E.D. 'porphyrine' 1, quoting this as its only example), i.e. a hard, valuable and decorative rock anciently quarried in Egypt.

5 *ports* / gates.

6 passengeres / passers-by.

10 *miserable* / miserly, mean.

11 *conceit* / thought, favourable opinion; perhaps, by extension, concern about.

13-20 *this*...*dues* / 'All of the anecdotes and opinions which Greene ascribes to the Chaldees seem to be his own inventions' - Applegate. But see p.44,18-22,n., and p.45,6 - 46,13,n., where I show that two of these stories are from *The French Academie*.

18 *who so* / whose, whoever.

19 *passions* / emotions.

20 *is vere habetur duas* / 'He truly is to be held rich'.

P.59,2 *Lachesis* / that one of the three fates, or Moirae, who assigns man's lot.

3-4 *Kings...cares* / Cf. Tilley, C 863: 'Crowns have cares'.
nor as... nor golde nor glories / a confusingly expressed passage. I take it to mean 'nor can either gold or glories, like Sirens with their enchanting melodies, hale him...'.

12 hale / pull, draw, attract.

13 Castell of Content / Cf. Tilley C 121: 'A castle of comfort'.

20 Caduceus / Mercury's stick or wand (first recorded by O.E.D. in 1591). It had magical powers, and thus could be used to 'charme' Fortune, the 'vaine Goddesse'.

20 charme / subdue; put a spell on.

plea / controversy, debate.

10-11 beat... Etna / Enceladus was one of the giants who rebelled against Zeus, and was buried under Mt. Aetna. Responsibility for the eruptions is attributed to him by Vergil in Book 3 of the Aeneid: 'Enceladus (men say) half brent, (sometime,) with lightning blast, is pressyd here with weight, and Etna houge on him is cast. Whose flaming breath alōg those furneis chimneis vp doth rise.'
And when his very syde he happens to turne, in wonders wise
All Scicil loud doth shake with noyse, &
smoke doth close the skies'.
The seven first books of the Eneid of Virgil,
tr. Thomas Phaer, 1558, Sig. H3.

Serpent ...thirst / see also p.48,14-15.

There are several references to the hydaspis in Greene's works, in a similar style; e.g. Planetomachia (1585, Sig. Alv): 'with the thirstie Serpent Hydaspis is never satisfied'; cf. also Morando I (1584, Sig. C3v) and Mourning Garment (1590, Sig. E4), and The Royal Exchange (1590, Sig. A3v). I have not been able to find this name in any other author except in one case where it is clearly copied from Greene (John Hynd, Eliosto Libidinoso, 1606, Sig. C4+4v), and it is not recorded in O.E.D. It appears to be Greene's variant, in both name and attributes, of the dipsas: cf. Bateman upon Bartholome, Book 18, Ch. 37: 'Dipsas and Dipsades is the feminine gender, and is a Serpent that is called Situla in Latine, and hath that name Sytula for it that he biteth dyeth for thirst, as Isidore saith libro.12.' Cooper,
(P.60,11-12) Thesaurus, records 'Hydaspes, A great river in Indie,' and this is also the name of an important character in Heliodorus's Aethiopica. Greene may have confused 'dipsas' and 'Hydaspes'.

P.60,13-16 they count...gold / This passage is copied with adaptation of pronouns from Planetomachia, Sig. Cl.

great...gods / not in Tilley; but cf. Lyly, Sapho and Phae, II,iv,106-7 (Works, ed. Bond, II, 391): 'Believe me great gifts are little Gods.' See also Perymedes, p.80, 11.20-21; Euphues his Censure, 1587, Sig. Iv: 'gifts are little gods, which as they are honored in time, so the remembrance thereof perisheth with time...'; and Lodge, Rosalynde (Bullough II,168): 'taking great gifts for little Gods'.

gods / so Planetomachia, Sig. Cl, in an otherwise parallel passage. This phrase is so common a cliché that emendation is in any case inevitable; see preceding note.

meane / moderation.

Nimrod...Babell / see Genesis, X,10.

Ninus...Babilon / Ninus was a legendary king of Assyria and founder of Nineveh. 'though it is usually said that Ninus or Semiramis [his wife]...
(P.60,18-19) built many marvellous structures in Babylon and elsewhere, the traditions are apparently confused - Applegate. Cf. Friar Bacon, 1594. Sig. B2: 'The workes that Ninus reard at Babylon, The brazen walles framde by Semiramis...'.

P.60,21-22 content...rich / Cf. Tilley C 629: 'Contentment (a contented mind) is great riches'.

23 undermining / insidiously subversive or destructive, a variant of 'undermining'.

23 policies / schemes, stratagems, tricks.

P.61,2 taxes / taxes, tributes or pieces of work exacted by an overlord.

2 customs / seems to be used here in a sense approximating to 'customary service due by feudal tenants to their lord; any customary tax or tribute paid to a lord or ruler.' (O.E.D. 3).

2 wrapping / involving, entangling.

2-3 Daedalus Labyrinth / Daedalus, a mythic sculptor, was said to have built the Labyrinth at Cnossos in which the Minotaur was kept.

3 quiddities / quibbles.

3 bargains / The word could mean 'a transaction that entails consequences, especially unpleasant ones' (O.E.D. 4).
P.61,5 *indommage* / injure, harm.

5 *commoditie* / benefit, interest.

6 *testaments* / seems to be used in the rare sense of 'testamentary estates', recorded in 1424 (*O.E.D.*, I 1c).

7 *with* / like.

10 *leave* / omit.

11 *inferrred* / mentioned, adduced (see *O.E.D.* v 2; *O.E.D.* does not record this sense under 'inferrred' ppl.a., of which the first example it gives is from Greene, *Quin*, 1592).

12 *richlye* / with possession of riches (*O.E.D.* 4, giving this as the only example of a 'rare' use).

13-14 *for whether* / the construction is unusual. Perhaps it means 'for which of the two shall we esteem most highly: the money...or...the same?': (cf. *O.E.D.* 'whether' 1) or possibly 'as to whether we should' (cf. *O.E.D.* 'for', 2b).

14 *estimate* / seems to be used here in the absolute sense of 'value highly', not recorded by *O.E.D.*

14-17 *mony...potentat* / the story of Fabricius's refusal of a bribe offered by Pyrrhus, king of Epeirus, in his campaign against Rome was often told in the sixteenth century: e.g. in North's *Plutarch*
(P.61,14-17) (Life of Pyrrhus) and Cooper's Thesaurus (s.v. Fabritius).

P.61,15 continencie / self-restraint.

16 franklye / freely, unconditionally.

17-20 Marcus Curius...Rome / Marcus (or Manius) Curius Dentatus was three times consul of Rome. This is a very common story. It occurs in The French Academie, Chap.33; 1586, p.355. Greene uses it in Farewell to Folly (1591, Sig. F2v) as well as here, and in both versions shows more knowledge of the story than he could have derived simply from The French Academie. A point of minor interest is that the earlier version mistakenly reads 'Curcius', whereas the correct form appears in Pernmedes.

18 glory...renoune / cf. p.53,3-4 and n.

21-23 liberalitie...memory / Scipio Africanus was falsely charged by the Romans, and retired to the country. 'The elaboration upon this circumstance is perhaps the result of confusion of the elder with the younger Africanus. The brother who was the elder Scipio's companion in the wars was Lucius Cornelius Scipio Asiaticus, and he had been successfully prosecuted on the same charges of bribery that Africanus evaded; he could not, therefore, have shared his brother's
(P.61,21-23) retirement, and he could not in any event be named Quintus Maximus. Lemprière, however, notes (s.v. Scipio, Publius Aemilius) that a Quintus Maximus inherited the estate of the younger Africanus, who was his uncle.' - Applegate.

P.62,1-3 wealth...miserable / Lucius Aemilius Paulus Macedonicus was a warrior and consul of Rome. This story is 'probably a garbled version of the tradition that Paulus, because he had not been greedy for gain in his life, left a very small fortune at his death.' - Applegate. He is the subject of one of Plutarch's Lives.

4-6 true richesse...Vertue / Cf. Tilley V 79: 'Virtue is a jewel of great price'.

6 perfect / complete; seems to belong rather with 'Vertue' than with 'habit'.

6 habit / disposition, character.

6 casuall / subject to chance or accident.

7-8 as brittle as Glasse / Tilley G 134.

8 standing...permanent / Cf. Shakespeare, Henry V, III,vi,29: 'And giddy Fortune's furious fickle wheel - That goddess blind, That stands upon the rolling restless stone'. Here Greene makes this popular emblematic image of fortune refer to 'richesse', but it is obviously suggested to him by 'Fortune' (1.7).
Trees...night / no source known.  Anatolia was an alternative form of Anatolia, an area of Asia Minor ruled by the Turks.

frute...Ashes / Greene 'has the fixed notion that Tantalus's punishment is to be presented with apples which turn to ashes (or dust) when touched or eaten. Furthermore, he attributes this property to the apples in the Garden of Hesperides. Apparently Greene has somehow confused Tantalus's fruit and the golden apples of Hesperides with the apples of Asphaltis (or Sodom) or a similar legend. The only source I have been able to locate is that provided by Merritt Y. Hughes in his note to *Paradise Lost*, X, 562, where he quotes Josephus (Wars, IV, viii): "...the traces of the 'apples of Sodom' are still to be seen, as well as the ashes growing in their fruits, which fruits have a colour as if they were fit to be eaten; but if you pluck them with your hands, they dissolve into smoke and ashes". Tacitus (*Histories*, V, 7) apparently has the same notion, but his allusion is less informative' - Applegate.
P.62,11  **Hesperades** / The 'P' for 'H' substitution is probably a 'foul-case' error: 'H' is immediately above 'P' in the lay-out of upper-case type. The unusual spelling of the remainder of the word may be the result of compositiorial misreading, but Hakluyt has 'Hesperides' (see Love's _Labour's Lost_, ed. R. David, p.113, n.). The first recorded use is in Greene's _Friar Bacon_ (pr. 1594), where it is spelt 'Hesperides' (l. 1194 of the Malone Society's reprint).

13 **accidentall** / fortuitous, non-essential: cf. 'casuall', l.6, and the philosophical opposition of 'accident' and 'substance'.

15-16 **Aeneas...constellation** / presumably an allusion to the arms made by Vulcan for Aeneas at the request of Venus: Vergil, _Aeneid_ VIII. (For 'constellation', see p.6,5,n.).

17 **inserted** / Grosart retains 'inserted' with no note; but the word is not in _O.E.D._

18 **Bias** / one of the Seven Sages of Greece. The story told here is a commonplace; there is a version of it in _The French Academic_ (Chap.33; 1586, p.357) and in Cooper's _Thesaurus_ (s.v. Bias); cf. also Lyly, _Endimion_ (Works, ed. Bond, III,56). Normally, however, the story is told with reference to Bias's
(P.62, 18) escape from a burning city, not from a shipwreck. Applegate considers that Greene 'may have this anecdote confused with another which involves a ship in distress in a storm (Diogenes Laertius, I, 36)'.

P.62, 19-20. Omnia mea mecum porto / 'I carry all my belongings with me': the tag normally associated with this story, e.g. by Alciati (Alciati's emblemes in their full stream, ed. H. Green, Manchester, 1871, 44).

20 sonne of Anchises / Aeneas.

20-21 sonne...Trove / a very common story, deriving from Vergil, Aeneid II, 687 et seq.

22-23 Animus...viger / 'The spirit remains unbroken, and virtue flourishes among enemies and fires'. Not from Vergil; Applegate takes it to be 'a noble sentiment, evidently composed for the occasion by Greene'.

P.63, 1 nothing / it looks as if the phrase 'that want nothing' in A should have been deleted, but was accidentally retained. It may be that Greene originally wrote 'that want nothing', changed it to 'that couet nothing' in order to avoid tautology ('rich'—'that want √i.e. lack√ nothing') and
(P.63, 1) incidentally achieved an extra alliteration ('couet' — 'content') but failed efficiently to delete his first phrase.

P.63, 3 set...side / presumably the 'arms akimbo' position is meant.

6-7 sing...Lute / Applegate calls this 'an elaboration of Greene's probably based upon Horace's frequent representations of himself in the Odes as playing on a lute', and this may be supported by Planetomachia, 1585, Sig. #3v, 'as Horace alwaies sung his satyres vpon the Lute'. The meaning here is that Perymedes will tell a moral tale pleasantly.

12 sundry / may mean simply 'some', but seems to have the force of 'many' or 'all other' (cf. O.E.D. 4).

12-13 seeke...Scorpions / This image is commonplace in Greene (see Carroll, Animal Conventions, p.102), but I have not found any earlier use of the English form. Greene seems to be thinking of a direct physical resemblance between the useful eel and the maleficent scorpion (the fish; cf. O.E.D. 3). Cf. also Lodge, Rosalinde (Bullough II,194): 'Thou proferrest an Eele, and per-
fourmest a Scorpion', and Nashe, *An Almond for a Parrat* (1590; in *Works*, ed. McKerrow, III, 348): 'Gentle reader, I give you but a taste of them by the way, that you may know them the next time you meete them in your dish, and learne to discerne a poysonous scorpion from wholesome fish'. The expression doubtless derives from the Latin 'pro perca scorpion' of which Paulus Manutius in his *Adagia* (Venice 1578, col.902) says: 'Vbi quis optima captans, pessima capit. Nā perca piscis est vel maxime laudatus, cuius identidē meminit Athenaeus, gulonum delicias recensens. Scorpius letalis est, quamquam est & piscis huius nominis, contempti saporis, de quo magis sentire videtur adagium'.

P.63, 16 - P.65, 2 he admitted...happy fame / This passage is copied with very little alteration but the omission of one sentence from *Planctomachia*, 1585, Sigs. Cl-Clv. The omitted sentence is the one used in *Perynedes* at p.60,13-16.

P.63, 16 with repentance / with subsequent regret.

rooted / so Laphues his Censure. A's 'wanted' is nonsensical. 'wanted' is possible, but in this absolute use is not recorded before 1610 (*O.E.D.* A 2b).
P.63, 19 **cankereth** / malignant, spiteful. (O.E.D. 6, where it is said to be 'exceedingly frequent in 16th c.').

19 **stomache** / used (like 'heart') for 'the inward seat of passions', etc. (O.E.D. 6).

19 **shadowe** / the senses of 'conceal' and 'paint' are both intended.

20 **glosing** / flattering, deceiving.

20 **coulers** / appearances.

20-21 **resembling...colde** / Cooper, Thesaurus, defines 'Pyrites' as 'Every stone out of which fire may be stricken'. O.E.D. gives 'In early use, vaguely, a "fire-stone" or mineral capable of being used for striking fire'; its first example is from Greene's Alcida. The stone is referred to in Pliny, Natural History, XXXIV, 37, 135, but not in 'The Secrets and wonders of the world' (see Appendix B). Maplet (A greene Forest, 1567, Sig. Dlv) records that 'it is soone kindled and set on fire', and that 'being hardly holden & pressed in any mans hande /it/ burneth him sore or he perceiueoth it.'

P.64, 3 **manners** / probably 'good manners, customs or way of living' (O.E.D. 4d). I take the passage to
mean that he was known more by the exercise of his authority than through amiable personal intercourse.

despised / despised, scorned.

sumptuous / involving a great deal of money (O.E.D. 2).

of body, / Planetonachis, in a parallel passage, has 'of the body,'.

Pliny (Natural History, VIII, 14, 106) says of the hyena that 'among the shepherds' homesteads it simulates human speech, and picks up the name of one of them so as to call him to come out of doors and tear him in pieces...'. This story occurs also in The Secrets and wonders of the world, Sig. D3v. For its frequency among Elizabethan writers, see Carroll, Animal Conventions, p.108.

coulour / appearance, semblance.

misard / avaricious, grasping person, or niggard (O.E.D. 'miser' sb1 B 23, quoting this as its first instance of the wider use of the word.).

casting...Moone / normally means 'conjecturing wildly' (O.E.D. 'cast' VI 41 and Tilley M 111); but here Gradasso is making a reasoned and justified guess.
This passage is copied almost exactly from *Planetomachia*, 1585, Sig. C2.

Little is known about this plant. The first reference to it quoted in O.E.D. is in Greene's *Mamillia* (1583), and the only recorded reference outside Greene is in Lodge's *Rosalynge* (*Bullenough* II, 24): 'Love groves not like the herb Spattanna to his perfection in one night.' This in all likelihood is derived from Greene.

Cf. *Tilley* L 69: 'Like a lapwing that runs away with the shell on its head', quoting *inter alia* Webster *White Devil* II, 1, 128: 'Forward Lap-wing, He flies with the shell on's head.' Cf. also Greene's *Never Too Late* (1590), 'are you no sooner hatched with the Lapwing, but you will runne away with the shell on your head?' (Sig. D1).

*Apples* / fruit.

*Apples...pluckt* / 'Pala' is the banana tree. Pliny mentions it (*Natural History*, XII, 12 (24)), but does not give this information about its fruit. Somewhat similar is his reference to the pine: 'no tree reproduces itself with more eagerness: within a month of a cone being plucked from it
(P.65, 7-8) another cone is ripening in the same place
(Book XVI, XLIV, 107). Cf. Greene, _Mamillia_ I, (1583, Sig. E4): 'the Apples in Arabia, which begin to rot, ere they be halfe rype'. The idea may be derived from _The Secrets and wonders of the world_, Sig. Hiv; here we are told that 'the Parthians...have a tree bearing Apples...and this tree hath alwayes fruite, some growing, some dying, and some ready to gather', followed on the same page by a reference to a tree whose 'name is Pala'. (see Appendix B).

P.65, 10 present / anticipate.

10-11 present...wist / Cf. Tilley H 9: 'Had I wist comes too late'.

11 taking...forehead / Cf. p.36,2,n.

14 revenues / normally means income derived from estates, etc.; but here refers to the estates themselves.

15 dotting / foolish, stupid.

P.66, 8-9 countenance...credit / a difficult passage; it may be that 'thee' is to be understood, or has been omitted, after 'credit': if so, 'countenance' would mean 'grace' (O.B.D. v 4 quotes Greene, Quin for an Upstart Courtier, 1592, Sig. B3v: 'what is the end of service to a man but to
(P.66,8-9) countenance himselfe and credite his maister
with braue suites'. On the other hand, it may
be that 'to be' has been omitted before
'countenance', which would then mean 'credit'
or 'repute' (O.E.D. sb. III 9).

P.66, 20 occupy / use.

21 condiscended / agreed.

23 homely / rough, unpolished.

P.67, 1 woe / woe.

2 braue / could mean 'finely dressed'. Here,
it seems to be a general term of praise. O.E.D.
first records it used so of persons in 1600 (A2a).

3-4 these...concord / an obscure expression. I
can make no sense of the original. With 'of' amended
to 'oft', I take it to mean: 'these two incompatible
people often discoursing together, to bring
about a resolution it happened that...'. It
may well be that the new paragraph should begin
with 'well' (1.3).

3 descanting / cf. O.E.D. 'descant' 2: 'comment,
discourse, criticise': used in conjunction with
'discords' both for its musical associations and
alliteratively.
P.67, 11 - P.68, 23 looking out...against the Moone / This passage is adapted with little alteration except for some omissions from Planetomachia, 1585, Sigs. Clv - C2.

15 casements: / the parallel passage in Planetomachia has 'casement'.

P.68, 1-3 Cupid...feathers / cf. Lyly, Sapho and Phao,
II,i,106-7 (Works, ed. Bond, II,383): 'Fortunes wings are made of times feathers, which stay not whilst one may measure them.' Greene's meaning seems to be simply that Cupid is subject to time.

2 novice / Cupid's potential disciple is here imagined as a candidate for a religious order.

4 at discover: / off his guard (O.E.D. B); cf. Saphues his Censur (1587, Sig. B3): 'if then... beautie take vs at discover'.

5 to strike...hot/ Tilley I 94.

11 fancie / imagination (O.E.D. 4; first recorded in 1581).

15 enchanting / enchanting, laying under a spell (perhaps with a play on 'chanting tunes').

16 mayne / Planetomachia reads 'maine'; both words make good sense. O.E.D. (sb3 1) defines 'main'
(P.68, 16) as "In the game of hazard, a number (from 5 to 9 inclusive) called by the "caster" before the dice are thrown. 'Whatsoever the mayne were' might then be paraphrased: 'however high the odds' or 'whatever the risk'. Cf. Shakespeare, Henry IV Pt. 1, IV,1,45-48:

were it good
To set the exact wealth of all our states
All at one cast? to set so rich a main
On the nice hazard of one doubtful hour?'

P.68, 18 / Planetomachia has 'sing'; Periplus presumably corrects this.

19 / between, among.

21-22 / Stars / this characteristic of a legendary animal appears to be Greene's invention.

22-23 / with the Woolues...Moone / Cf. Tilley D 449:
'The dog (wolf) barks in vain at the moon';
M 1119: 'The moon does not heed the barking dog';
M 1123: 'To bark against the moon'; also Lyly Euphues and his England, (Works, ed. Bond Vol.II, p.90): 'as lykely to obtain thy wish, as the Wolfe is to catch the Moone' and Shakespeare, As You Like It, V,11,118, 'the howling of Irish wolves against the moon'.
P.69, 2 prejudice / harm, damage.

P.69, 2 - P.75, 19 These considerations...his louve / This passage is copied, with some omissions and adaptation, from Planetomachia, 1585, Sigs. C2v-C4v.

P.69, 3 doting / foolishly or extravagantly fond.

4 slender / weak, unconvincing.

4 thought / Planetomachia, in a parallel passage, has 'sought'. In view of the later 'He therefore began to encourage his champion' (ll. 8-9), the reading of Periplus seems slightly preferable.

6 Conserues / perhaps 'preserving agents, preservatives' (O.E.D. 1, quoting Greene's Never Too Late, 1590, Sig. LIV: 'A conserue against such lawlesse concupiscence'); 'stores, hoards' (O.E.D. 3) would also be appropriate here. That the word had some medicinal sense is suggested by a passage in Lyly's Euphues (Works, ed. Bond, II, 212): 'he thy feeleth his stomack enflamed with heat, coolith it eftsoones with conserues'.

9 conjectures / may mean simply 'thoughts' or 'opinions' (cf. p.34,12,n.); but in earlier use
(P.69, 9) could mean a 'device, contrivance or plot'
(O.E.D. 7; last instance given, 1494).

P.69, 9-10 Melissa...woone / Cf. Shakespeare, 1 Henry VI,
V.iii.78: 'She is a woman, therefore to be won',
and Titus Andronicus, II.1,82-3: 'She is a woman,
therefore may be won'. Grosart (Englische
Studien, Vol. XXII, p.402) claimed that Greene
originated the expression; and Hart adduces it
as evidence for Greene's collaboration in
1 Henry VI (Arden ed. 1909, repr. 1931, p.xix);
but Tilley (W 681) has: 'All women may be won',
quoting inter alia both the passage from Periander,
and Lyly, Euphues (Works, ed. Bond I, 211,22):
'There is no woman, Euphues, but shee will
yelde in tyme'.

12-13 no stone...cut / Cf. Carde of Fancie, (1584,
Sig. Mlv): 'no Adamant so hard but will yelde
to the File', and Lodge, Rosalynde (Bullock II,
p.226): 'no Diamond so harde but will yelde to
the file'.

13 rannage / a term in falconry, meaning 'wild,
untamed, shy'.

13-14 no Hawke...manned / Cf. Pettie, Petite Palace,
ed. Collancz, I, 151: 'There is no hawk soareth
so high, but she will stoop to some prey, neither any so rammish and wild, but in time she may be reclaimed and made to the lure; and Tilley\textsuperscript{298}: 'In time all haggard hawks will stoop to lure'.

manned / 'to man a hawk' is a technical term in falconry, meaning 'to accustom a hawk to the presence of men'. First recorded in 1575, Turberville, \textit{Faulconrie}, 79. (O.E.D. 10).

passion / \textit{Planetomachia}, in the parallel passage, reads 'poison'. Considering 'infected' and 'bitter', this seems slightly preferable, but I do not feel that emendation is justifiable.

frowardnesse / perversity.

lure / originally an apparatus used by falconers to recall their hawks (O.E.D. 1). Here used figuratively.

practises / schemes, tricks, stratagems.

whether...gaine / the misogynic import of this passage is that if he gains Melissa he will achieve a 'momentary content' but an ultimate 'losse', whereas if he loses her he will suffer 'a long disquiet' but an ultimate 'gaine'.

fit\textsuperscript{e} / moods, states of mind, mental turmoil.
A comparison of the beginning of this typical 'passion' with the beginning of Hamlet's 'To be or not to be' soliloquy, or of Macbeth's 'If it were done when 'tis done', may suggest a generic resemblance.

diversely...profits / cf. p.69,21 - p.70,1: an illustration of Greene's lack of concern for normal literary values.

haplesse / see p.38,18,18 and cf. p.69,20 (used here in paradoxical antithesis with 'happy', 1.6).

the Caspians...Hemlocke / probably a variation on Lyly, Sapho and Phao (Works, ed. Bond, II, 372): 'The Arabys being stuffed with perfumes, burn Hemblock, a ranck poison', which Bond traces to Pliny, Natural History, XII, 38,78.

buds / so Planetomachia in the parallel passage. This seems necessary for the sense. It is possible that the compositor misread 'u' as 'a' and expanded either to make a known word or because he mistook a mark on the paper for a nunciation mark.

Pharusij / mentioned in Pliny, Natural History, V,8,33 and 46; also (in Greene's time) in
Cooper's *Thesaurus*, where they are defined as 'People of Libya, which are now exceeding poore.' No source is known for Greene's remark about them.

There is a possibility that Greene's remark about the poor may have been doubted or feared. Surfet / fall sick in consequence of excess or by eating unwholesome food; first recorded in 1585 (*O.E.D.* 4).

Drinking...Rewbarbe / Greene refers to the medicinal properties of liquorice in *Farewell to Folly*, 1591, Sig. B2: 'as the stomacke hath his orifice strengthened...with the sap of sweete liquorice'; in the Dedication to *Pandosto* he represents it as a food which may be taken in excess by unicorns: 'Unicorries being gluttet with brousin on roots of Licuorisa, sharpe their stomacks with crushing bitter grasse'. (1588, Sig. A2). The common use of rhubarb as a purgative is reflected in e.g. Lyly, *Euphues and his England* (*Works*, ed. Bond, II,172): 'the root Rubarbe, which being full of choler, purgeth choler'.

Tickled...laughing / The tarantula, a spider with a slightly poisonous bite fabled to cause tarantism (*O.E.D.* 1a) was also mistakenly believed to be a venomous reptile (*O.E.D.* 1c, first recorded 1598).
The belief that its bite caused the victim to laugh (though not that it is fatal) is referred to in a marginal note to Thomas Hoby's translation of Castiglione's *The Courtier* (1561), Sig. B2: 'A kind of spiders, which being divers of nature cause divers effectes, some after their biting fell a singyng, some laugh...'.

The writer goes on to say that the disease can be cured only by music, 'whiche must neuer cease vntil the diseased beyng constrained with the melodye thereof to fall a daunsinge with long exercise overcommeth the force of this poysone'.

The omission of 'the' in *Pervmedes* may well be accidental.

*ride...perish* / Sejus owned a famous horse said to be of the same breed as the horses of Diomedes destroyed by Hercules. It was said that all its owners lost all their possessions and family, and there arose a proverbial expression: 'ille habet Sejanum equum', applied to those who were oppressed with misfortune. Greene appears here to confuse Sejus and Sejanus: cf. Edward Hall *Union of the Two Noble and Illustre Famlies*
of Lancastre and Yorke, 1548, qu. Bullough, III.108): 'the proverbe speaketh of Sejanes horse, whose rider was ever unhorsed, and whose possessor was ever brought to miserie'.

Greene associates this story with that of the gold of Toulouse in Morando I (1584, Sig. Dv), Arbasto (1584, Sig. B3) and Farewell to Folly (1591, Sig. D2). It is therefore interesting to note that in the Adagia of Paulus Manutius (Venice, 1578, columns 616-7) the two sayings are consecutive.

17 gain..mishap / The allusion is perhaps best explained by Cooper, Thesaurus, s.v. Cepio: 'A Consull of Rome, who tooke by assault a city in France called Tolouse, where was found in the temple great plentie of Golde: which being taken away, both he and all other that had anye part thereof, dyed miserably. Whereof grewe this proverbe, Aurum Tolosanum habet, spoken when anye man had finished his lyfe in great miserie'.

17 Thalesse / mod. Toulouse (see preceding note).

I have not found another instance of this spelling, but Planetomachia has 'Tolosse' and McKerrow (Introduction to Bibliography, p. 340) gives 'Tholosa' as a form of 'Toulouse'.
The question mark in Perimedes suggests that the rhetorical question was intended here, too. The repetition of the word would easily account for a compositor's error. (The only example of a question mark not following a question in Perimedes is at p. 74, 19, where it has no demonstrable function - see n.).

Is paine...pleasure? / Cf. Tilley P412: 'He that will have the pleasure must endure the pain' and P 420: 'There is no pleasure without pain.'

Pance...thornes / this passage, and those at p. 71, 13-16, p. 76, 13-14, and perhaps p. 71, 1-2, are obviously emblematic in their nature. The fact that they occur within a few pages of each other might suggest that Greene was writing with an emblem book before him; but no counterpart for any of these passages has been found in emblem books. It may equally be that Greene was writing in the emblematic convention but not dependent upon actual printed emblems.

Venus...Deitye / Cf. Lyly, Euphues (Works, ed. Bond, I, 179): 'Vulcan was painted curiously, yet with a politic foot. Venus cunningly, yet with hur
Mole' and (p.184), 'Venus had hir Mole in hir cheeke which made hir more amiable'. Greene's emblematic description refers to Venus's power of causing grief as well as happiness.

P.71, 8 accuse / blame.

who buye...Gall / Cf. Tilley II 557: 'Of honey and gall in love there is store'; and see p.43,5-6,n.

Parrhasius...Scornion / Parrhasius was a famous Athenian painter, c. 400 B.C. The emblematic nature of the painting here attributed to him was noticed by S.L. Wolff (Robert Greene and the Italian Renaissance, p.371). No such painting or emblem has been traced. See p.70,22,n.

P.71,21 - P.72,1 It is...amours / Cf. Planetomachia, 1585, Sig. B1: 'for by thee, Venus, the prime of yeeres which ought to be spent in vertues, is consumed in idle vanities. Youth whiche in the golden age delighted to trie their vertues in hard armours, take their onely content in delicate and effeminate amours'. For the commonplace antithesis of 'armours - amours', cf. Lyly, Sapho and Phao, I,1,27 (Works, ed. Bond, II,374): 'hammering hard Armours, when he should sing sweete Amors'.
P.72, 1 dally...with / flirt, or waste time like.

2 love. / Planetomachia has 'love Love', which is not easy to interpret.

3-6 Hercules...death / Hercules's death from the poisoned shirt of Nessus was the result of his wife Deianeira's attempt to win back his love from Iole.

5 invincible / could mean 'unsurpassable' (O.E.D. 2); or it may be that the epithet is as it were transferred from 'Hercules'.

11 redoubted / (to be) feared, reverenced, respected.

15 Chessa / Chess.

16 Mate / the chess-term, with probably a play on the normal meaning of the word.

17 desnigtheart / contemptuous.

21 rampire / rampart.

22 defended / protected, fortified.

23 Herald / cf. p.15,18 and n. Here, of course, it is part of the extended military metaphor.

P.73, 2 withstand / resist.

5 found / so Planetomachia in the parallel passage, where it is printed 'fooud'. If it was written thus in manuscript, the misreading is easily explicable.

5 Abeston stone / so Planetomachia in the
corresponding passage. This phrase also occurs in Morando I (1587, Sig. C2) and Alphonse King of Aragon (1599, Sig. C4). Lyly's references are to 'Abeston' or 'the stone Abeston'. The likeness in the endings of the two words probably accounts for the confusion in Periomedes.

5-6 Abeston...quenched / This idea is used several times by Lyly: see Works, ed. Bond, I, 332. Greene's wording, however, is closer to Batman (1592) upon Bartholomew, Book XVI, 12: 'Abeston...if it be once kyndled, it neuer quencheth', and to Albertus Magnus, The books of secretes: 'Take the stone which is called Abeston...If that stone be kyndled or inflamed it maye never bee putte out or quenched' (Sigs. C4r-v). Cf. also Naplet, A greene Forest, 1567, Sig. B2, where the same information is recorded.

6-7 Griffon...praye / no source known; D.C. Allen classes as 'invented'. Cf. p.68,21-22.

9 sacking / being sacked or plundered (part of the military metaphor).

11 them / cf. 'the Destinies' (p.71,8) and 'the Gods' (p.71,9).
Pyralis / So Planetomachia. This is the normal spelling (cf. preceding note, and examples given by Tilley, J 89), and I take 'Pyrulus' to be a compositor's error.

The relationship between the trochilus and the crocodile is commonplace: e.g. Lyly, Works, ed. Bond, I, 193 and II, 144; Cooper, Thesaurus, s.v. 'Trochilos'; but the relationship is usually a friendly one. Cooper's definition is 'a little water foule frende to the
Crocodill.' This idea goes back to Herodotus, who records that the crocodile is accustomed 'to lye gaping toward the West, whose the bird Trochilus espying, flyeth into her mouth, and there devoureth and eateth up the horseleaches, which bringeth such pleasure to the serpent, that without any hurt in the world she suffereth the bird to do what she will! (The Famous History of Herodotus, tr. by B.R. (1584), Tudor Translations (1924) p.178). Pliny records a similar belief (Natural History VIII, 37, 89-90), which is repeated in The Secrets and wonders of the world. (Sig. D3). In none of these examples is there any justification for Greene's implication that the bird is fatally attracted to the crocodile. However, Topsell (History, 1607-8, Sigs. N2-2v) records that the bird follows the reptile in hope of food, and picks its teeth, but that then 'the ingrathful Crocodilo endemoureth suddainely to shut his chappes together uppom the Bird', which, however, escapes because it is provided with 'sharpe thornes vpon her head,' which cause the crocodile to open its mouth and let the bird
escape. (This passage has been quoted as a parallel to another retelling of the story in Webster’s The White Devil, ed. J.R. Brown, p.112). Greene’s notion of the crocodile’s cruelty to the trochilus may derive from a similar account. Cf. also Maplet, A greene Forest, 1567, Sig. M6v, where it is said that the bird ’flieth towarde the crocodile’, and often assayeth or he can come by his purpose, to go into his throte or intrailes: but is repelled so long as he is awake’. In this version, the crocodile sleeps with its mouth open, and the trochilus flies into its mouth, down its throat and eats out the crocodile’s heart.

15 infectious / harmful.
18 doubtfull / uncertain, undecided.

P.73,21 - P.74,1 thou reachest...their Egs / Cf. Pandosto, 1588.
Sig. F4v: ’Alas I reach at that with my hand which my hart would faine refuse: playing like the bird Ibyes in Egipt, which hateth Serpents, yet feedeth on their egges’. Planetomachia is probably the common source; it coincides with Pandosto in reading ’in Egipt’ and ’like the bird’.
The ibis is a bird much used for euphuistic decoration; see e.g. Lyly, *Euphues and his England*, in *Works*, ed. Bond, II, 201 and 212. There is some basis for what Greene says of it here. Herodotus (*History*, Tudor Translations, pp. 180-1) records that it kills serpents coming into Egypt from Arabia, and Cooper (*Thesaurus*) says that it is 'A byrde in Egypt which is high and hath stiffe legges and a long byll. They profite much the countrie in kylling serpentes which are brought out of Lybia by southern windes'. Maplet (*A greene Forest*, 1567, Sig. N2v) has 'she liueth by the egges of Serpentes, 4 carieth them to hir nest: & fedeth thereof, as of the best meate that she is delighted with'. He varies the serpent-killing story: 'This bird profiteth Aegipt verie much, and is the best riddance or conueiaunce that they haue, of such discommodities as be brought by Serpentes out frõ Libia to Egypt by the Southrene winds...' (ibid.). Greene either conflated the traditions or used a source which did so. Cf. also O.E.D.'s quotation from Holyday's *Juvenal* (pub. 1673),
They ador'd the bird Ibis,
for eating the eggs of serpents, which infest
their country; and for destroying snakes'.

Playing / seems to mean no more than 'behaving'.

With / like.

disdain / scorn, contempt.

cooling / discouragement. O.E.D. cites this
as its first example of the figurative use of
this form. An expression frequently used by
Greene is 'cooling card', defined by O.E.D. as
'app. a term of some unknown game, applied fig.
or punningly to anything that "cools" a person's
passion or enthusiasm.' ('card' sb 2 2a). This
expression was probably in Greene's mind here;
it may even be that the word 'card' was
accidentally omitted. (Perymedes does not follow
Planetomachia here).

The eagle does not catch flies'.

Bull...stall / no source known; D.C. Allen
classes as 'invented'.

Elephant...crept / the idea derives from Pliny's
Natural History (VIII, X, 29): 'They i.e.
elephants...hate the mouse worst of living
creatures, and if they see one merely touch
the fodder placed in their stall they refuse
it with disgust.' Greene however is closer to
The Secrets and wonders of the world (Sig. D2):
'Among ye beasts they [i.e. elephants] hate
Mice, & Rats, and they will not feede where as
they haue runne & tasted.' (see Appendix B).
Cf. also Maplet, A greene Forest (1567, Sig.
M5v), where it is said that the elephant 'is
most afraid of the sily Mouse, which fretteth
him then most when as hee is tied to the Maunger
and cannot away'; also Nashe, Have with You to
Saffron-Walden (1596; in Works, ed. McKerrow,
III, 85): 'Aquila non capit muscas... nec elephas
mures, no more doth an elephant stoope to myce'.
McKerrow, in his note (IV, 344) refers to Erasmus,
Adagia, chil.iii, cent.2.65 and chil. i, cent.
9.70.

9 Eagle...brenche / The opposition of the eagle and
the dove is an obvious one; but the passage may
derive from Pliny, Natural History, X,9,22: 'The
varieties of hawks are distinguished by their
appetite for food: some only snatch a bird off
the ground, others only one fluttering round a
tree, others one that perches high in the 
branches, others one flying in the open. 
Consequently even the doves know the risks 
that they run from hawks, and when they see 
one they alight, or else fly upward, safe-
guarding themselves by going counter to the 
hawk's nature." Cf. Tilley, B 2: "An eagle 
does not hatch a dove".

9 nearke / perch.

10 sense / the physical senses (O.E.D. I 4b, first 
recorded 1586 in Sidney's Arcadia: 'Lone...
subverts the course of nature, in making reason 
give place to sense').

10-11 thou...man / as it stands, this passage can only 
be interpreted as 'yet you, though a man, 
persist in refusing to be swayed by reason'. 
It is possible that the phrase 'thou a man' 
should follow 'reason', but Greene is always 
liable to sacrifice sense to sound.

12 as / that.

14-15 tree...flower / Pliny writes of the cytisus 
shrub, and says that its wood has no attraction 
for wood-grubs (Natural History, XIII, 47, 130). 
The idea that its flower repelled flies may have
(P.74, 14-15) derived from this. It seems likely that Greene took it from The Secrets and wonders of the world: 'Citius is a singular tree...Upon the floure of this tree a flye will neuer sitte.' (Sig. H3). (see Appendix B).

15-16 Hercules...enter / Cf. Pliny, Natural History, X, 41, 79: 'Neither flies nor dogs enter the temple of Hercules in the Cattle-market at Rome'; and The Secrets and wonders of the world: 'At Rome in the house of Hercules, there entroth neither Dogge, nor flyes.' (Sig. F2). (see Appendix B).

19 amorous. / There is no question mark in the corresponding passage in Planetomachia, which is structurally similar though not verbally identical. The question mark in Perymedes may be the result of a compositorial misinterpretation of 'shalt thou' (1.17). It is omitted in the reader's interests.

20 line / perhaps 'plumb-line'.

20-21 to furrow...plough? / Cf. Tilley S 184: 'To plow the sea'.

23 quench...Sworde / Cf. Tilley, F 250: 'Cut not the fire with a sword'. S.L. Wolff (Englische
(P.74, 23) Studien, 37 band, 1907, p.370,n.) suggests that this expression, which occurs elsewhere in Greene's writings, may derive from an emblem in Le Sententiose Imprese of Paolo Giovio and Gabriel Simeoni, Lyons, 1562, p.27, tr. into English without pictorial illustrations by Samuel Daniel as The Worthy tract of Paulus Iouius, London, 1585. Tilley, however, shows that it was used by both Lyly and Pettie before Daniel's translation was available, and by Elyot before Giovio's work was printed.

P.74, 23 - P.75, 1 to stop...feather / Cf. Tilley W 416: 'He catches the wind in a net'.

P.75, 2-3 Jupiter...Apollo / both gods were notable lovers.

4 appointed / ordained, destined.

4 impression / 'an effect, especially a strong effect, produced on the feelings' (O.E.D. 6b).

6-7 without lawe...all lave / Cf. Tilley L 508: 'Love is lawless'.

7-8 strive...streame / Cf. Tilley S 927: 'It is hard (folly, in vain) to strive against the stream'; and Lyly, Campaspe, III,v (Works, ed. Bond, II, 342): 'Yes, yes, Apelles, thou maist swimme against the streame with the Crab, and feede against the winde with the deere'.

He catches the wind in a net.'
Probably derives ultimately from Pliny, *Natural History*, VIII, 50, 114: 'when deer hear the baying of hounds they always run away down wind, so that their scent may go away with them.' (cf. also preceding note).

pass / care, reck (usually with negative).

not / the comma is not present in *Planetomachia* and its omission is necessary to the understanding of the passage.

loure / (lour) frown, look threateningly.

Resting / i.e. he resting (remaining).

diversly passionate / swayed in different ways by love.

affect / be drawn to, fancy, like or love.

Idea / 'The mental image or picture of something previously seen or known, and recalled by the memory' (O.E.D. III 8a, quoting from Greene's *Menaphon* (1589) as the first example).

hir / the emendation is required by the sense; 'him' may be a compositorial error influenced by 'his' in 1.1. Grosart emends without a note; the Bodleian copy has an undated manuscript note, perhaps by Malone, suggesting this alteration.
3 hindered / delayed, caught.

3 Dilemma / choice between two unfavourable alternatives. The first recorded example of this popular use is in Greene's *Never Too Late* (1590) (*O.E.D.* 2). Technically, the word is a term in Rhetoric (*O.E.D.* 1), and some of this sense is suggested here by the use of the verb 'to debate' (1.4).

P.76, 4 - P.79, 9 thus doubtfully...to revenge / This passage is adapted, with brief omissions, from *Planetomachia*, 1585, Sigs. D4-E1.

P.76, 6 unequall / This word seems to be used rather vaguely here. It may mean that Melissa's thoughts are in unequal conflict. It is probably used largely for the sake of alliteration with 'vauncquainted'.

10 gad / wander.

13-14 Diana...Pensell / S.L. Wolff ('Robert Greene and the Italian Renaissance', *Englische Studien*, p.370) notes the emblematic nature of this passage. No source is known. See p.70,22,n.

14 spotting / staining with spots, or marring.

14 Pensell / paint-brush.
ancient / can mean 'having the experience and wisdom of age' (O.E.D. A7).

conceits / thoughts or fancies.

principle, / Planetomachia has 'principles. Thou...

charming / exercising magical power; the weaker, modern sense is not recorded before 1663.

sure as / Planetomachia has 'suer that as', which reads better.

he which...thunder / Pliny, Natural History, XV, 40, 135, relates that the emperor Tiberius used to put a wreath of laurel on his head when there was a thunderstorm as a protection against danger from lightning; and at Book X, 4, 15 says that the eagle is the only bird never killed by a thunderbolt. The two beliefs, along with another, had already been brought together in The Secrets and wonders of the world: 'Three things there are that never feel any harm by thunders and lightnings: the Laurel tree on the Earth, the Eagle in the Skie, and the Seacalfe in the Sea, for they never fall upon their skinnes, therefore best assured are they that are so clad'
however, this passage does not
differentiate as Pliny does between the lightning
and the thunderbolt. See Appendix B.

23 pen / feather.

P. 77, 1 Loue... Fancie / It is not clear what distinction
is intended here. Greene's use of 'fancie'
is generally vague; cf. 1.10.

4-5 Woolues... satisfied / Writing of stag-wolves
('cervarii') Pliny (Natural History, VIII, 34,
64) says: 'They say that if this animal while
devouring its food looks behind it, however
hungry it is, forgetfulness of what it is eating
creeps over it and it goes off to look for
something else'. Cf. The Secrets and wonders
of the world: 'There are wilde Wolues, which
in eating of their pray, if they turne once
about, forget their prey, and goe againe to
seeke another.' (Sig. D3). See Appendix B.

6 Semele / Planetomachia has 'Alcmene'. It was
the Semele to whom Jupiter, having promised to
agree to any request she might make, was forced
to appear as he did to his wife Juno. Semele,
being a mortal, was unable to bear the sight of
him in his full majesty, and was killed with the
fire of his thunderbolts. This appears to be a deliberate correction by Greene of his own error in mythology.

10 vassall / inferior, subordinate.
11 regard / value highly.

Medeaeas...Casket / Cf. Cooper, Thesaurus: 'In the ende Iason relected hir, and maried Creusa the kinges daughter of Corinthe. Wherewith Medea sore grieued, and yet pretending friendship, did sende vnto Creusa in maner of a present a gorgious basket with wilde fire inclosed therin. Which when Creusa did open, sodainly it turned both hir and the pallyace where she was.'

15 trye / put to the test.

16-17 bring...Mercurie / Mercury lulled Argus to sleep with music and then cut off his head in order to free Io. Cf. Ovid, Metamorphoses, I, 682-721.

19 lacke / reproach, disparage (O.E.D. 5).

19-20 proffer...Roses / Cf. Tilley N 134: 'It is better to be stung by a nettle than pricked by a rose'; and Lodge, Rosalynde, (Bullough, II, 216): 'Fortune that long hath whipt thee with nettles, meanes to salve thee with roses'.

20-21 if...call / Cf. Secrets and wonders of the world, Sig. Glv: [bees] 'wype or rubbe their H nue with things that are bitter, as the Gumme of
trees, and other things for to take the
taste from other beastes of the sweetnesse of
their honyst also Pliny, Natural History, XI,
V,15: 'They first smear the whole interior
of the hive itself with these as with a kind of
stucco, and then with other bitterer juices as
a protection against the greed of other small
creatures, as they know that they are going to
make something that may possibly be coveted'.

the / almost certainly means 'thee', and is
so spelt in the parallel passage in Planetomachia.

Honie / the Bodleian copy has a manuscript
insertion of a comma, perhaps by Malone, after
'Honie'.

straine courtesie / stand upon ceremony, be over-
punctilious in the observance of courtesy (O.E.D.
lc). I take the complete phrase to mean:
'though you may be over-courteous to the point
of flattering him'.

infectious / may mean simply 'harmful' or
'unhealthy'; but O.E.D. does record a rare meaning
of 'poisonous' in 1658 (1b).

bitter...wholesome / Cf. Tilley p 327: 'Bitter
pills may have wholesome effects.'
Mount Chimaera in the country of Phaselis is on fire, and indeed burns with a flame that does not die by day or night; Ctesias of Cnidos states that water increases its fire but earth or dung puts it out.\(^*\)

Greene's reference is very close to that in The Secrets and wonders of the world: 'An other hill that is called Chimera, burneth in like manner, the fire of which hill is sooner quenched with earth or with hay, then with water' (Sig. B3). See Appendix B.\(^*\)

Near the town of Harpasa in Asia stands a jagged rock that can be moved with one finger, but that also resists a push made with the whole body.\(^*\) But Greene's version is closer to that in The Secrets and wonders of the world: 'Near to Harpasa a town in Asia, there is a great Mountaine, that one may shake with their finger, but if you put your whole strength to it, it remaineth unmovable' (Sig. B2v). See Appendix B.\(^*\)

clovenish / ill-bred, clumsy, unpollished.
P.78, 13 dumpes / dejection, low spirits.
14 wytte / intelligence, mental qualities.
17 smothered / smouldered (used figuratively)
   (O.E.D. II 9b).

P.79, 1-24 / On the use of blank verse here and in the
   poem on pp.82-3, see Literary Introduction,
p.xcv.

2 Endymions siluer-loue / the moon, loved by
   Endymion. The story was told, of course, in
   Lyly's play (c.1586) and was in any case common
   knowledge. The hyphen in 'siluer-loue' may
   be an error.

4 Leda / Jupiter came to her in the form of a
   swan. She was not a swan herself, as Greene's
   reference might suggest; nor is it clear why
   she should be referred to as 'once forlorne'.

6 gad / goad.

7 Courte / 'assembly' or 'meeting place'. Dyce,
   however, reads 'core' (Dramatic and Poetic Works
   of Robert Greene and George Peele, 1861, p.292);
   this is an attractive emendation. 'of' in the
same line would then mean 'with'.

8 frolike / joyous, merry, mirthful.

8 youngster Bacchus / i.e. 'youngsters whom
Bacchus's...'.

10 inchaunted / enchanted, induced by magic (not
recorded by O.E.D. as ppl. a., but obviously deriving
from the verb, O.E.D. v 2a).

10 lunacy / seems here to be used in the weakened
sense of 'mad folly', first recorded by O.E.D.
(1b) in Greene's Alcide, 1598.

12 Fiers / fiercely. Robert Bell (Poems of Robert
Greene and Christopher Marlowe, n.d. (1856?))
in a modernised version reads 'Fires, infects...';
surely a misinterpretation.

12 infects / affects, with the sense of affecting
harmfully. (see O.E.D. 4b and 8).

13 lorne / desolate, wretched.

15 glimmering / shining brightly; gleaming.

18 Love / i.e. Cupid.

21 attend on / serve, direct the mind to.

22 silly / probably 'unlearned, unsophisticated,
simple, rustic, ignorant' (O.E.D. 3).

22 swads / 'country bumpkins; a common term of
abuse' (O.E.D. 1).

23 wag / mischievous boy, or young man.
1 recorded / sung
2 rustling / rustling
5 agast / struck with amazement. This is earlier than any other example given in O.E.D. of the word in its sense of 'seized with the visible or physical signs of terror or horror'.
11 could...straw / Cf. Tilley F 255: 'Fire cannot be hidden in flax (straw).'
14 affections / the sense of 'emotion' or 'feeling' seems to be predominant (O.E.D. 2).
15 crabbed / disagreeable, bad-tempered.
17 paramour / lover, sweetheart.
18 marriage / could mean 'a person viewed as a prospective husband or wife; a match' (O.E.D. 3b).
20-22 great gifts...Virginitie / This passage is parallel to Planetomachia, 1585, Sig. E4: 'great gifts sufficient to content, little godes able to command, even Vesta her self to leave her virginity'; and cf. Persuaded p.60,13,n.
21 command / The emendation of punctuation is made in the reader's interests. The comma is found also in the parallel passage from Planetomachia.
12 Ladyes...lawnes / Cf. Tilley L 120: 'The finest lawn will be the soonest stained', and Lyly,
Mole defaceth the whole piece of lawne'. (see also next two notes).

lawnes / pieces of very fine linen.
mole / discoloured spot.

defaceth / disfigure, spoil.

12 ladies / pieces of very fine linen.
13 mole / discoloured spot.
18 male-content / discontented, dissatisfied.

First recorded in 1586.

P.82, 3 spheare / One of the 'concentric, transparent' hollow globes imagined by the older astronomers as revolving round the earth and respectively carrying with them the several heavenly bodies' (O.E.D. I,2). The 'Mistresse of the lowest spheare' is thus the moon.

lower / Grosart suggests an emendation to 'lowers', but the noun seems possible. O.E.D. sb1 l defines as 'gloomy or sullen look; frown, scowl.' The first recorded use with reference to weather is in 1596.

5 Milkewhite cnyre of the sky / probably the Milky Way. The first recorded reference to the Milky Way in English is c.1384. It was known in the sixteenth century as 'the milk-white way' (O.E.D. 'milk-white' b). 'white circle' too is an old name for the Milky Way, though it is not recorded till 1655 (O.E.D. 'circle', 7).
lodge / lodging-place.

mazeth / stupefies, dazes.

Wan / gloomy, dark (O.E.D. 1).

Asure / the word seems oddly chosen, as it normally refers to the unclouded sky. However, O.E.D. (B2) finds that it was originally used "of a deep, intense blue".

retortini? / appears to mean 'bending, twisting'. O.E.D. records this as the first use of the adjectival form. Cf. 'retort' v1 II 8.

Emie / may be used in its modern sense, or may mean 'enmity' or 'malice'.

watch / 'dial or clock-face; the circle of figures on a dial' - O.E.D. IV, 20a, quoting this passage as the first instance. However, it may mean 'waking hours' (see O.E.D. 1).

These lines are obscure, largely because they are badly written. It should be noted that each of the phrases beginning 'To' refers back to 'goes' (1.15).

rent / rend.

middle earth / 'the earth as placed between heaven and hell, or as supposed to occupy the centre of the universe' (O.E.D. 1).
When Danae's father shut her up in a tower, Zeus reached her in the form of a shower of gold. The familiar story is told by Horace, Odes, III,xvi,etc.

Gold: The colon is inserted in an attempt to make sense of what Grosart justly calls an 'obscure' passage.

their: referring to the place where discontent afflicts the men referred to, or to the men themselves considered as a place.

viols: vials, phials.

To...vowes: to lovers who offer vows to Venus at her shrine at Paphos, in the hope of success in love.

To...passions: 'to the unhappily married'.

Hymen: god of marriage. First recorded use in English, 1590 (O.E.D.).

Hymen...robe: Applegate calls this a 'conventional use of the god of marriage; the trappings are Greene's elaboration.' But Hymen's saffron-coloured robe occurs in Ovid's Metamorphoses, X, 1-2: 'croces vetatus anictu'; and cf. Arthur Golding's translation of 1567: 'From thence in
saffron coloured robe flew Hymen...'. It becomes Hymen's normal attribute, e.g. Works, Nashe, ed. McKerrow, II, 274, 22-23; Jonson's Hymenaei; and Milton, L'Allegro, 126.

repaire / resort, act of going.

conference / conversation.

blamed / probably 'upbraided' or 'reproved'.

passionate / see p.32,3,n.

though...dispose / Cf. Tilley M 298: 'Man proposes, God disposes'.

oft times...lip / Cf. Tilley T 191: 'Many things happen (fall) between the cup and the lip'.

dunted / daunted; or 'dazed, stupefied'.

Fortune...fickle / Cf. Tilley F 606: 'Fortune is fickle'.

dealt / acted, proceeded (O.E.D. 20).

configuration / 'relative position, apparent or actual, or planets or other celestial bodies' (O.E.D. 2, quoting this passage).

natiuitie / horoscope.

clowne / could mean simply an ill-bred, loutish person.

accident / could mean simply 'an occurrence, incident, event' (O.E.D. 1).
bande / bond.

10-11 love...rounde / obscure; 'circle' could mean 'the sphere or "heaven" in which a heavenly body was supposed to revolve' (O.E.D. 4a). It may be that 'love' is used loosely both in comparison with 'circle' in this sense, and also as that which travels in the circle (i.e. as antecedent to 'whose').

motions / promptings, impulses.

19-20 with Vlisses...Troie / Cf. Tilley 8 572: 'The smoke of a man's own house (country) is better than the fire of another's'. Lyly, Euphues and his England (Works, ed. Bond, II,25) has 'what did Vlysses wish in the middest of his trouailing, but onely to see the smoake of his owne Chymnie?'

In his note, Bond refers to the Odyssey, i,58; but the common use of the expression as illustrated by Tilley probably derives from Erasmus, Adagia 76c: 'Patriae fumus, igni alieno luculentior'.

Fancie / see p.33,22,n. The primary sense of 'imagination' may be relevant here.

respecting / considering, taking into account.

6 bonny / This may mean simply 'fine'; but it could mean 'of fine size' or 'big'. O.E.D. gives (2a) two examples of the second sense, both of 1600.
P.86, 13-14 *in so much...sought* / this breathless passage may seem to require re-punctuation, but it defies all attempts to provide it. The comma after 'Libia' is probably intended to mark the composite subject 'Bradamant in all the Court of Libia' (see Simpson, Shakespearean Punctuation, p.34). The word 'thus' (l.14) seems to modify both 'flowrisht' and 'he sought'. To break the sentence after 'flowrisht' would make for greater clarity by modern standards, but would destroy the characteristic syntactical fluidity of the original.

14 **credit** / estimation; may mean 'personal influence based on the confidence of others' (O.E.D. 6).

17 **state** / worldly condition, position.

18 **parled** / talked. Emendation seems essential.

20 **strang** / foreign.

23 **respected** / appears to mean 'esteemed, prized' (cf. O.E.D. 'respect' v 4b).

P.87, 2 **seeing** / i.e. Bradamant seeing.

3 **was tyed to extremities** / Taking O.E.D.'s definition of 'extremity' as 'a condition of extreme urgency or need; the utmost point of
adversity, embarrassment or suffering' (7), this phrase seems to mean 'was afflicted with a great misfortune'.

6 granted / consented.

6-8 Bradamant...Tayre / i.e. 'When Bradamant spoke of this to the king, he, Sacrupant, with all his lords, seeing that the girl was so fair...'.

8 condescended / 'gave consent, agreed, acquiesced' (O.E.D. II, 5).

16 Archimedes / no source of this story about the great mathematician is known. Applegate regards it as 'a pleasant fiction of Greene's own'.

19 Caracters / symbols.

21 and...passed / 'it' is inserted in an attempt to make sense of a difficult passage, assuming 'passed' to mean 'happened' (O.E.D. VIII, 20). The phrase would then indicate that the 'Geometrical Caracters' were indeed the signs of habitation. However, there seems to be a lacuna in the story after the word 'passed'; some explanation of how the shipwrecked band came to be found, and who the 'Phylosophers' were, might have been expected.

22-23 but...all / The 'Phylosophers' presumably are the
(P.87, 22-23) men responsible for the 'Geometricall Caracters', whose respect for Archimedes is so great that they are hospitable to the whole party for his sake.

P.89, 1 William Bubb Gentleman / Greene's Alcida (1617, Sig. Bl) has a commenatory poem headed 'To the Authour his Friend' and signed 'Bubb Gent.' Otherwise I have been able to find no record of this name in Greene's time. The correspondence printed here presents Greene in the familiar plight of the gentleman-author, consenting with modest reluctance to the importunate demands of his friends that he publish his work. Its genuineness is of course open to question. See Literary Introduction p.xlii.

2 Robin / a common familiar form of Robert; cf. Repentance, 1592, Sig. Clv: 'Robin Greene'.

6 worth) / the parenthesis in fact extends to 'seriouslie' (l.7).

8 Presse / printing-house or printing-office (O.E.D. III,13b, first recorded 1579).

14 humour / mood, inclination, temperament.
Actum...amicitia / 'friendship is at an end'.

Cf. William Webbe, Epistle to The Tragedie of Tancred and Gismund, by Robert Wilmot and others, 1591, Sig. #3: 'Think not to shift me off with longer delays, nor allege more excuses to get further respite, least I arrest you with my Actum est, and commence such a suite of unkindnesse against you...'; also Nashe, Works, ed. McKerrow, III,10: 'actum est de pudicitia'. Paulus Manutius, in Adagia (Venice, 1578), has:

'Proverbialiter his verbis etiam Hodie desperationem significamus, Actum est'; he gives a number of illustrations, such as 'Actum est de tuis omnibus' (columns 194-5).

P.90, 2 conjured / entreated.
7 harse / harsh.
8 overshadow / shelter, protect.
13 hartely / affectionately.
15 Gymnosophists / a sect of philosophers in India; noted for their asceticism, but not rulers, as Greene seems to imply.
18 wanton affections / passions, lust.
20 Psammetichus / see p.9,17-22,n.

P.91, 1 set / make (himself) foolish.
P.91, 7 Sonnet-wise / in the manner of a sonnet (see p.51, n.).
10 toying / playing.
11 of account / valued, esteemed; cf. O.E.D. 'account' sb. IV, 11, Greene, Francesco's Fortunes, 1590, Sig. Biv: 'men of account left to practise such pastimes' and Alphonsus of Aragon (1599) 'Rich Pactolus that river of account' (Sig. Hlv).
12 gan / did.
12 see / saw.
13 challenge debt / either 'challenge duty': i.e. 'love would come into conflict with duty'; or 'demand (O.E.D. 'challenge' 5) what was due to it'.
16 could / perhaps this should read 'would'.
16 concept / probably used here in the sense of 'fanciful, ingenious or witty notion or expression' (O.E.D. III, 8).
19 what let / what is the let (hindrance) or what lets (hinders) ∫ me. 7.

P.92, 1 bane / harm, source of grief.
2 fancy / imagination, especially amorous inclination.
3 overtane / overtaken, overpowered.
this rest to set / probably used in the sense of 'to stake or hazard one's all on something' (O.E.D. 'rest', 7a, first recorded in Penelope's Mech, 1587); if so, the following 'that' would mean 'in that' or 'for'. Another possibility is suggested by the definition 'to be certain, assured, convinced'; this is not recorded until 1623, Middleton and Rowley, Spanish Gipsy (O.E.D. 7e), but cf. Nashe, Works, ed. McKerrow, 1,364,34-7: 'You that are married and have wives of your owne, and yet hold too nere frendship with your neighbours; set vp your rests, that the Night wil be an il neighbour to your rest'.

8 wayles / avails, profits.

9 cares / Collins proposes, but does not adopt, 'cures'; Grosart emends to 'cures', without a note. They may be misled by the original colon after 'reply' (1.8). 'Few are the cares for such as are love-sicke but love:' seems to me to be an independent statement (not a noun-clause dependent on 'reply') meaning 'Those who are love-sick have thought for little but love'. Bullen, in Lyrics from the Dramatists of the Elizabethan Age (1901) reads:
'It little 'vails sage Reason to reply;

Few are the cares for such as are love-sick,

But love!'

I adopt his 'reply;' for the reader's convenience.

10 wanton it / sport amorously (O.E.D. 1; first recorded in Shakespeare's Titus Andronicus, dated 1588 by O.E.D., and in Greene's Menaphon, 1589).

10 awry / wrongly.

15 Son...sauce / Cf. 'dose of his own medicine'.

16 refuted / refuted.

16 reason / statement or argument.

18 nourish / nourished, cherished.

P.93, 1 after-hap / this compound is not recorded in O.E.D. 'hap' could mean, as well as 'a happening', a 'mishap' (O.E.D. sb 1 2), so Greene's word may mean 'consequent misfortune'.

14 seely / foolish, witless.

5 lusty / this word has many possible shades of meaning; but that of 'lustful' was current in the sixteenth century and seems appropriate here.

6 let / hinder.
Vulcan...net / an allusion to the well-known story of Vulcan's capturing his unfaithful wife, Venus, with Mars in a net.

Argument / theme, subject.

inferre / cause, induce.

Amber / ambergris.

dateth / Grosart's attempt to explain this word shows that it caused him difficulty: 'maketh (or fixeth) a near end, or fixeth a limit to'. O.E.D. gives no definition of 'date' that would not have to be stretched to make sense of this line. However, Greene uses 'date' in conjunction with 'death' elsewhere (e.g. Euphues his Censure, 1587, Sig. T4v, and Menaphon, 1589, Sig. B3) though not in this sense. In Perynones it seems to mean 'consigns'.

trophheca / for the literal meaning, see p.12, l14,n. Here used figuratively as 'a token or evidence of victory' (O.E.D. 2b).

in the Grasse / corn in the blade (O.E.D. 'grass'; citing Greene's Orpharion (1599, Sig. C4v): 'fancy long held in the grasse, seldom prooves a timely Harvest').
The sense of these lines is obscure. I take them to mean 'with the result that before I succeed in love, rock will be eroded by the rain of winter': i.e. 'my love is hopeless'.

Collins, in *Plays and Poems of Robert Greene*, II, 247, strangely makes no emendation. Collier reads 'rock 'twill weare', which, though possible, sounds forced. 'rocks' is a possible alternative reading.


12. *precisely* / primly, with propriety, formally.

13-14. *age...teeth* / Cf. *Tilley C 525*: 'He has a colt's tooth in his head', citing this passage.

15. *clarke* / the word could mean simply 'one able to read and write'.

*traced* / ranged over.

This seems a doubtful compliment. Probably Greene means that Phyllis far surpassed her sheep in the fairness of her complexion.

5. *quaint* / beautiful or finely dressed.


10. *could* / knew.

12. *fancie* / love or imagine.
P.96, 13 proue / find out.
14 uncouth / unfamiliar or unknown.
14 pain / suffer, undergo.
18 flocks / The requirements of rhyme alone might not justify the change, but misreading would have been easy, and cf. 'flocks' at p.95,20 and p.96,15.

P.97, 5 lust / the opposition with 'lone' in 1.7 suggests that the sexual sense of the word is predominant here.
5 fancies faine / simulate or feign appearances, especially, perhaps, of love.
6-7 this...truth / i.e. Corydon did not deny this – that lust causes men to lie – but love, he said, tells the truth.
9 won / won.
11 stroke...dead / I can find no other use of this expression in this sense. Its meaning is obviously 'brought to a conclusion', and the use of the verb is closest to that recorded in O.E.D. VIII,69, 'to ratify a bargain'. The phrase might be paraphrased 'they brought the dispute to an end'.
P.97, 12 So... amiss / I take this to mean 'such was the custom when men did not think it wrong (to behave naturally)' - i.e. in the Golden Age.

13 This... one / I take this to mean 'This wooing both began and reached its successful conclusion on a single occasion'.

17 obscure / unnoticed, hidden.

17-19 pictures... day / Phidias was known as a sculptor, not as a painter: but see Pandosto, p.3,9-10, n. No source for the story told of him here has been traced; it may be a variation on the story of Penelope in the Odyssey, who unravelled each night what she wove during the day.

P.98, 1 but: / The emendation is made for the reader's convenience. The Bodleian copy has a semi-colon at this point, inserted by some reader, perhaps Malone.
COLLATION APPENDIX

p.1,3(Sig.A2): init.N \( \uparrow \) (BM,Bod.); init.N inverted (HEH)

p.4,2(Sig. A3v): either \( \uparrow \) (BM,Bod.); either (HEH)

p.8,16(Sig.Blv): rehearse \( \uparrow \) (HEH,Bod.); rehearse (BM)

p.23,18(Sig.Clv): solitaire \( \uparrow \) (HEH,Bod.); solitaire (BM)

p.34,17(Sig.C4): tear \( \uparrow \) (BM,Bod.); tear (HEH)

p.66,6(Sig.Flv): \( \frac{v}{t} \) \( \frac{b}{l} \) \( \frac{h}{e} \) space between 't' and 'b' \( \uparrow \) (HEH)

p.70,8(Sig.F3): second, sure \( \uparrow \) (BM,Bod.); second, sure \( \equiv \)

space between 'r' and 'e' \( \uparrow \) (HEH)

p.73,14(Sig.Fl): out \( \uparrow \) partially raised 't' \( \uparrow \) (Bod.);

tou \( \uparrow \) raised 't' \( \uparrow \) (BM); tou \( \uparrow \) space

instead of 't' \( \uparrow \) (HEH)

p.76,23(Sig.GL): an \( \uparrow \) (BM,Bod.); a (HEH)

p.78,14(Sig.GL): Bradamant \( \uparrow \) (BM,Bod.); Bradamant

\( \uparrow \) inverted 'e', italic fount \( \uparrow \) (HEH)

p.91,7(Sig.Hl): answer \( \uparrow \) (HEH); answer (Bod., BM)

1 The spacing of the line indicates a shifting of type such as could follow the dropping of a letter or quad.
APPENDIX B

Greene and Pliny: a suggested source for some of the passages common to Periplus and Planetomachia.

Professor Don Cameron Allen has said\(^1\) that 'one

\[2^2\]

is ready to admit that Greene used the index\(^2\) of Pliny's Natural History for some of his euphuistic trappings, 'but

one is forced to deny that he was very familiar with the text.'\(^3\) He supports this by observing that Greene sometimes uses a name that occurs in Pliny but associates it with some property not attributed to it there. This has led to the conjecture that Greene was in the habit of inventing properties to suit his purpose. That Greene had no scholarly scruples in such matters is beyond doubt. However, much of


2.Hereafter referred to as 'Pliny'. References are to, and quotations from, the Loeb edition, with the translation by H. Rackham. For some of the references to Pliny, and for bibliographical information concerning the first edition of Planetomachia, I am indebted to Dr. D.F. Bratchell's 'Edition of Planetomachia and Penelope's Web', an unpublished doctoral dissertation in the library of the Shakespeare Institute, University of Birmingham.

3.However, as will be seen from this Appendix, some of Greene's allusions which Professor Allen classes as 'invented' in fact correspond to passages in Pliny.
the lore collected by Pliny was disseminated, directly and indirectly, by other writers in books readily accessible to English readers. It is the object of this Appendix to show that some of the "euphuisms" in Periplus derive from a source previously unrecognised. As all the passages considered here are common to Periplus and Planetomachia, and as Planetomachia is the earlier work, my references are made primarily to the passages as they stand in Planetomachia, but the location of the related passages in my text of Periplus is also given. Although the parallels mentioned here are also pointed out individually in the Commentary, it has seemed desirable to discuss them together in order to demonstrate their full significance.

It seems likely that Greene was indebted to a book entered in the Stationers' Register to Thomas Hacket in 1565-6 (Arber I, 311); it was printed for Hacket by Henry Denham. The earliest known edition (STC 20031), which may be the first, is undated. Its full title is: A Summarie of the Antiquities, and wonders of the world, abstracted out of the sixtene first bookes of the excellente Historiographer Plinie, wherein may be seene the wonderfull workes of God in his creatures, translated oute of French into English by I.A. It was reprinted as The Secrets and wonders of the world. A booke right rare and strange, containing many excellent properties, given to Man, Beastes, Fowles, Fishes and Serpents,
Trees, Plants etc....Abstracted out of that excellent
natural Historiographer Plinie. Translated out of French
into English. This edition was printed, anonymously, for
T. Hacket, in 1585 (STC 20032); as this is the year in
which Planetomachia was first published, quotations are from
this edition; it will be referred to as The Secrets. 4

4. There was another edition in 1587 (STC 20033).

The presence of a few unrelated parallels of idea
would be without significance, for much of Pliny's lore had
passed into common stock. For instance, the association of
the trochilus with the crocodile (Pliny VIII, 37), mentioned
also by Herodotus and Aristotle, is a Renaissance commonplace, 5

5. Cf. W.M. Carroll, Animal Conventions in English Ren-

therefore no weight can be attached to the fact that it is
mentioned in both The Secrets (Sig. D3) and Planetomachia 6

6. References to Planetomachia, a bibliographically com-
plicated text, are to one of the two copies in the Bodleian
Library: Tanner 253(2). There are two sets of gatherings
signed C, D and E in this copy; references in this
Appendix are all to the first set.

(Sig. C3v; cf. Persephone p. 73,15). Similarly with Greene's
'the flie Pyralis' which 'cannot liue out of the flame'
(Plan., Sig. C3v; cf. Perymedes, p.73,14), which is referred to by Pliny (XI, 42) and in The Secrets (Sig. G3v), but which is mentioned at least three times by Lyly, and was so much of a commonplace as to be included in Tilley's Dictionary of Proverbs (J89). The Secrets however includes only a small proportion of the information assembled by Pliny; Planetomachia includes an even smaller number of allusions derived ultimately from Pliny; so it follows that a large number of parallels, even of commonplace ideas, between Planetomachia and The Secrets may suggest direct dependence of the former upon the latter. It may therefore be worth comparing the statement in The Secrets that 'Among ye beasts they i.e. elephants hate Mice, & Rats, and they will not feede where as they haue runne & tasted' (Sig. D2; from Pliny, XVIII, 10) with Greene's 'The Elephant sic eateth not where the mouse hath crept' (Plan., Sig. C4; cf. Perymedes, p.74,8; classed by Allen as 'invented'). Compare also The Secrets 'At Rome in the house of Hercules, there entreteth neither Dogge, nor flyes' (Sig. F2; from Pliny, X, 41) with Greene's 'let thy mind bee like Hercules temple whereinto no dogge canne enter' (Plan., Sig. C4; cf. Perymedes, p.74,15-16). These last two ideas are less common.

The five parallels noted in the following two
paragraphs are of more interest individually. It is also worth noticing that all but the last occur within three consecutive pages of The Secrets, and within two of Planetomachia.

Greene has: 'he which weareth Laurell cannot be hurt with lightning, nor he that carrieth the penne of an Eagle perish with thunder' (Plan., Sig. D^4v; cf. Periplus, p.76,21-3). This seems to be the result of a conflation of two distinct passages in Pliny: the first is in Book IV, 40, where Pliny writes that the laurel is the only shrub planted by man and taken into the house which is never struck by lightning, and that the Emperor Tiberius used therefore to wear a wreath of it on his head during thunderstorms; the second passage is in Book X, 4, where we read that the eagle is the only bird never killed by a thunderbolt. It is therefore particularly interesting to find that the two beliefs are juxtaposed in The Secrets: 'Three things there are that never feel any harme by thunders and lightnings: the Laurel tree on the Earth, the Eagle in the Skie, and the Seacalfe in the Sea...' (Sig. B2).

Turning over the page in The Secrets, we find that: 'Nere to Harpassa a towne in Asia, there is a great Moutaine, that one may shake with their finger, but if you put your whole strength to it, it remaineth unmoueable' (Sig. B2v);
this is from Pliny, II, 97. Greene has: 'the mountaine in Harpasa, to be removed with ones finger, not with the whole strength' (Plan., Sig. El; cf. Pervumedes, p.78,5-6) - a close parallel in wording. On the next page again of The Secrets is 'An other hill that is called Chimera, burneth in like manner, the fire of which hill is sooner quenched with earth or with hay, then with water' (Sig. B3). This is from Pliny, II, 110, where we are told that 'flagret in Phaselitis mons Chimaera, et quidem inmortali diebus ac noctibus flamma. ignem eius accendi aqua, extingui vero terra aut fimo Cnidius Ctesias tradit', translated by Rackham as 'Mount Chimaera in the country of Phaselis is on fire, and indeed burns with a flame that does not die by day or night; Ctesias of Cnidos states that water increases its fire but earth or dung puts it out.' As in his reference to the mountain near Harpasa, Greene's wording is significantly closer to that of The Secrets: 'the flame of the Hill Chymera is to be quenched with hay, not with water' (Plan., Sigs. D4v-El; Cf. Pervumedes, p.78,3-5). Later, The Secrets tells us that 'There are wilde Wolues, which in eating of their pray, if they turne once about, forget their pray, and goe againe to seeke another' (Sig. D3). This is from Pliny, VIII, 34, where he is writing of stag-wolves ('cervarii'). Greene has 'the Wolues of Syria, which forget
their prayer ere they are half satisfied' (Plan., Sig. D4v; cf. Periplus, p.77,4-5; classed by Allen as 'invented'; Greene's wolves are frequently Syrian).

Perhaps the most significant parallel is with Greene's reference to 'the tree Cytisus, that suffereth no flie to light upon his flower' (Plan., Sig. C4; cf. Periplus, p.74,14-15; classed by Allen as 'invented').

This appears to derive ultimately from Pliny, XIII, 47, where the Cytisus is described as a shrub useful as cattle fodder; but the nearest Pliny comes to ascribing to it the property mentioned by Greene is in his statement that according to Hyginus its wood has no attraction for wood-grubs ('ne coassium quidem, propter nulam gratiam ligni').

The Secrets varies from Pliny (perhaps as a result of the double translation, from Latin into French and then into English), but is very close to Greene's 'Cytisus is a singular tree... upon the flower of this tree a flye will never sitte' (Sig. H3).

On the evidence here adduced, it is suggested that in Planetomachia Greene was directly indebted to The Secrets. This indebtedness may help to explain a passage in Greene which is certainly not taken directly from Pliny: 'women resembling the Apples of the tree Pala, are scarce ripe before they desire to bee pluckte.' (Plan., Sig. C2; cf. Periplus, p.65,7-8; classed by Allen as 'invented').
The Pala (or banana) tree is mentioned by Pliny (XII, 12); the corresponding passage in *The Secrets* reads: 'Apple trees which have the leaves three cubits long, and two broad, bearing such great fruit, that four men can scarce eat one Apple. The tree's name is Pala, the Apples name 

Arina' (Sig. Hlv). Greene may have come across the name of the Pala tree here; he would have found also only a few lines above this, on the same page, the following passage: 'The Parthians...have a tree bearing Apples, but their fruit is not to be eaten, but they have a marvelous smell, ...and this tree hath always fruit, some growing, some dying, and some ready to gather' (Sig. Hlv; from Pliny, XII, 7). This might have suggested the property that Greene ascribed to the Pala tree. I suggest then that Greene's simile was concocted with characteristic opportunism from these two passages on the same page of *The Secrets*. 
Pandosto, actrice in the Po. Lang's Register
prima dic Juli; 1596.

Tho. Orwin entered to him for his copy, a
book intituled The Annalies of
Taylor; small under Boece.
Stalners hand as fourteen to
be others......

\[\text{liber 26. feb. 1597. ARIZZ II.}
\]

...worry we read in the right margin to transmitted by Ariss the second time to answer a
questionable reason, 7.

\[\text{IN APRIL 1597.}
\]

Joan browe entered for her copies in 1596 Henry
Vilalar hidden this Apr. 16th.
Ariss and
Viviana called to answer

\[\text{PANDOSTO}
\]

\[\text{25th August.}
\]

George Everard, graver for his copies.

\[\text{Note entry: hidden this day above}
\]

following sketch not
BIBLIOGRAPHICAL INTRODUCTION (A)

Pandosto: entries in the Stationers' Register.

a. 

primo die Iulij 1588

Tho. Orwin Entred to him for his copie, A booke intitled the complaint of tyme Alowed vnnder Doctor Stallers hand as fitable to be printed........vj

Liber C, f. 76r; Arber II, 347; Comr

b. 

12 April 1597

Jone brome widowe Entred for her copies in full courte holden this day. iiiij bookes called the Trewnes of Christian religion Pandosto, Sapho & Phao. and Ca. Campaspe, To enjoy during her widerod or that shee shalbe a free Stationys wife of this companye The wch copies were Tho. Cadmas........ij

Liber C, f. 76v; Arber III, 282

c. 

23 August 1601

George Potter. Entred for his copies in full Court Block entry holden this day these copies folowinge whiche belonged to
Mystres Brome Lately deceased.........vjs

Note: in the Bibliographical Descriptions, since Pandosto
italic capitals are recorded in square brackets
after the word in which they occur. Hence some forms of italic capitals 'I' were 'undert'; one with a straight cross-bar; one with a cross-bar slightly curved at each end; and one with a cross-bar having a full curve at the left, and a slight turn at the right. Only the last has been classed as 'swash'.

Tailed lower-case letters are similarly recorded. Other decorative forms of lower-case italic letters are recorded only in variant running-titles, where they are described as 'swash'.

Liber C, f. 74r; Arber III, 1917

Copy located: British Museum (95.18.15b); important lack sheet 2 and in slightly damaged otherwise

Title-page: Pandosto. The Triumph of Virtue. Elegantly swash 'I' and initial 'P' and 'W' by a pleasant Historie, that although by the fearnes of a ministre Fortune South day to coune...and yet as in height of fortune is so in such needless Muse...ELEGANTLY SWASH. If in our end we enter those thoughts, a profitable for youth to bothe to examine

\( \delta, 1588 \)
BIBLIOGRAPHICAL INTRODUCTION (B)

Bibliographical Descriptions of the Early Editions.

Note: in the Bibliographical Descriptions, swash italic capitals are recorded in square brackets after the word in which they occur. Three common forms of italic capital 'T' were found: one with a straight cross-bar; one with a cross-bar slightly curved at each end; and one with a cross-bar having a full curve at the left, and a slight turn at the right. Only the last has been classed as 'swash'.

Tailed lower-case letters are similarly recorded. Other decorative forms of lower-case italic letters are recorded only in variant running-titles, where they are described as 'swash'.

A, 1588 (STC 12285)

Copy located: British Museum (95.b.18(4)); imperfect: lacks sheet B and is slightly damaged otherwise.

Title-page: PANDOSTO. / The Triumph of Time. / WHEREIN ∫ swash 'N' ∫ IS DISCOVERED ∫ swash 'D' s and 'V' ∫ / by a pleasant Historie, that although by the meanes / of ∫ sinister fortune Truth may be concea- / led, yet by Time in ∫ right of fortune it / is most manife-stly revealed. / Pleasant ∫ swash 'P' ∫ for age to auoyde drowfie thoughtes, / pro-fit able for youth to eschue other wanton /
pa times, and bringing to both a de- / fered content. /
Temporis filia veritas. / By Robert Greene / swash 'G' / Master of Artes / in Cambridge. / Omne tulit punctum qui mi/ cult vtile dulci. / Ornament:
scrollwork and foliage with central mask / Imprinted at London by Thomas Orwin for Thomas Cadman, dwelling at the Signe of the Bible, neere / unto the North doore of Paules, / 1596.


Title: A3 Ornament: central woman's head flanked by cornucopias / THE HISTORIE OF / DORASTUS / swash 'A' and 'U' AND / swash 'A', 'H' and 'D' / FAWNIA. / swash first and final 'A'.


BT: The Historie of / Dorastus and Fawnia.

'The Historie of / ' ACDEFG 3v, CDEFG 4v.

GW: A3: (commendations.) C1v: careful (carefull)
C3v: This (THIS swash large roman 'T') D1v: not (not,
D2: What (What large roman 'W') E4v: Peace
F4v: to G3v: Embers

Signatures: Sigs. 3, b.l. caps. (AF 2, roman caps.) with arabic numerals.

Typefaces: Epistle: b.l. with some italic
Dedication: roman with some italic
Text: b.l. with roman for proper names, etc., italic for verse.
B, 1592 (STC 12286)

Copy located: Folger (White; some blots or stains on Sig. F1)

Title-page: PANDOSTO / The Triumph / of Time. / WHEREIN IS DISCOVERED / by a pleasant Historie, that although by the / meanes of sinister fortune Truth may be concealed, yet by Time in spite of fortune it is most manifestly revealed. / Pleasant for age to avoid drowsie thoughts, profitable / for youth to eschue other wanton pastimes, and / bringing to both a desired content. / Temporis filia veritas. / By Robert Greene Master of Artes in Cambridge. / swash 'C' / Omne tulit punctum qui misit vtile dulci. / Ornament: circular wicker pattern flanked by cornucopias. / Imprinted at London for I.B. dwelling at the signe of the Bible, neare vnto the North doore of Paules. / 1592.


HT: A3 type ornament / THE HISTORIE OF / DORASTVS AND / PAWNIA.

verse blank.

RT: The Historie of Dora∫tus and Fawnia.

'The historie of' BG 3v, E4v
'Dora∫tus and Factnia.' B2
'Dora∫tus and Faunia.' B4, E3, F2.

CW: A4v: from B4v: about C4v: him:

D2v: Egi∫tus (Egi∫tus / large roman 'E' /)
E4v: neves, F2v: him∫elfe (him∫elfe,)

Glv: with (with) / Note: catchwords omitted on all
rectos /

Signatures: Sigs. 3 (+ACF 4), b.l. caps. (AC 2, rom. caps.)
with minuscule roman numerals in black letter fount
(A 2 in roman fount).

Typefaces: Epistle: roman
Dedication: roman, with some italic
Text: b.l., with roman for proper names, etc.,
and italic for verse.
Copy located: Huntington (Newdigate)

Title-page: _PANDORSTO / The Triumph / of Time. / WHEREIN IS DISCOVERED / by a pleasant Historie, that although by the meaner of sinister fortune Truth may bee concealed, yet by Time in spite of fortune it is most manifestlie revealed. / Pleasant for age to avoid drowzie thoughts, profitable for youth to eschew other wanton pastimes, and bringing to both a desired content. / Temporis filia veritas. / By Robert Greene Master of Arts in Cambridge. / Omne tulit punctum qui miscuit vile dulci. / Ornament, male head with scrollwork and foliage / Imprinted at London for I.B. dwelling at the signe of the Byble, neare vnto the North doore of / Paul's. 1595.

Collation: 4°, A-G⁴, 28 leaves unnumbered.

HT: A 3 Type ornament / The Historie of Dorothesus and / Fawnia tailed final 'a'

Contents: A1: Title Alv: Type ornament / Epistle 'TO THE GENTLEMEN / Readers, / health.' signed 'ROBERT GREENE.' A2: Type ornament / Dedication 'TO THE RIGHT HONOV. / rable George Clifford Earle of / Cumber- / land, Robert Greene... signed 'Robert Greene.' A3: HT., text begins. G⁴: text ends, 'FINIS.' (verso blank)
RT: The History of Doraistus and Fawnia.

The history of' Dlv

'Doraistus and Fawnia.' on verso D2v

The history of' inverted 'e' and minuscule 'h' F2v

'Doraistus and Fawnia.' full stop raised, presumably inverted F2

'Doraistus and Fawnia.' F3

'Doraistus and Fawnia.' G2

CW: Note: catchwords omitted, B1 and B3.

A4v: from B4v: about C2: subj (subject)

C3: commons (commons) D1: nour (nourishing)

D2v: Egestus (Egestus large 'E')

D3: counterfe (counterfeit) D4v: Doraistus (Doraistus)

B1: Fawnia (Fawnia) B3: and ( & )

F2v: himself (himself) G1: consid (consider)

Signatures: Sigs. 3 (+ CFG 4), b.l. caps. (AC 2, G 4 roman caps.) with arabic numerals (B 3 minuscule roman in black letter font) Note: G 4 signed in square brackets.

Typefaces: Epistle: roman

Dedication: roman with some italic

Text: black letter with roman for proper names, etc., italic for verse.
Copy located: Bodleian Library (Malone 574)

Title-page: PANDORSTO. / The Triumph / of Time. / WHEREIN
IS DIS- / covered by a pleasant Historie, that / although
by the means of finifter fortune / Truth may be concealed,
yet by Time in spite of fortune / it is most manifestly
revealed. / Pleasant for age to avoid drowsy thoughts;
profitable / for youth to chew other wanton pastimes;
and / bringing to both a desired content. / Temporis
filia, veritas. / By ROBERT GREENE Master of Arts in
Cambridge. / Omne tulit punctum qui misuit vitile dulci. /
\[\text{type ornament} \] / Imprinted at London for George
\[\text{swash 'G'} \] / Potter, dwelling at the signe of the
Bible, neere / vnto the great North dore of / Paules,
1607.


AT: A3 \[\text{type ornament} \] / The Historie of Dorastus \[\text{swash 'D'} \] / and Fannia.

Contents: A1: Title-page Alv: \[\text{type ornament} \] /
Epistle 'TO \[\text{swash 'T'} \] THE \[\text{swash 'T'} \]
GENTLE- \[\text{swash 'G', 'N' and 'T'} \] / men Readers, \[\text{swash 'R'} \] health.' signed 'ROBERT GREENE. \[\text{swash 'N'} \] '
A2: \[\text{type ornament} \] / Dedication 'TO THE RIGHT HO- /

BT: The Historie of / Dora/tus and Fawnia.

CW: A4v: from B1: gould, (gold,)
Blv: Speeches, (speeches,) B2: ships (ships,)
C2: sub- (subject:) C3v: wrath (wrapt)
D1: nour- (nourishing) D2v: Egistus (EGif tus /large
'E' )
D3: counter- (counterfeit) D1: Ah, (Ah)
D4v: Dorastus (Dorastus,) E4v: newes (newes,)
F2: carry (carried) F2v: himselfe (himselfe,)
F3v: /tus (/tus,) G1: con- (consider)
G3: liue (liue,)


Typefaces: Epistle: roman

Collation: Dedication: italic, with roman for proper names Text: black letter, with roman for proper names, etc., and italic for verse.
Copy located: Folger (imperfect: see note at the end of this description)

Title-page: PANDEOSTO, √ swash 'P', 'A', 'N', 'D' and 'T' √ THE TRIUMPH / OF TIME. / WHEREIN IS DISCOVERED BY / A PLEASANT HISTORIE, THAT AL-/ though by the means of Sinister Fortune, Truth / may be concealed, yet by TIME in spite / of Fortune it is most manifestly / revealed. / Pleasant for age to auoice drue thoughts, / profitable for youth, to eschue other wanton / pastimes; and bringing to both a de/fi- / red Content. / Temporis filia, veritas. / By ROBERT GREENE, Master of Arts in / Cambridge, / Omnes tuit punctum qui mis/uit vile dulci. / √ Device: McKerrow and Ferguson 271 √ LONDON / Printed by William Stansby, for George Potter, dwelling at / the signe of the Bible, neere vnto the great / North doore of Pauls. 1609.

Collation: 4o, A-G 1/4, 28 leaves unnumbered.

HT: A 3 √ ornament, female head with cornucopias, snakes and scrollwork √ THE HISTORIE / OF DORASTVS AND / PAFNIA.

Contents: A1: Title Alv: √ type ornament √ Epistle 'TO THE GENTLE- / MEN READERS, / HEATH. √ swash 'T' √ signed 'Robert √ swash 'R' √ Greene.' A2: √ type ornament /
Dedication 'TO THE RIGHT HONORABLE
George Clifford Earl of Cumberland, Robert Greene ... ', signed 'Robert Greene.'

RT: The History of Dorastus and Fawnia.
'The History of' A4v
'The history of' C3v, 4v, D3v, E4v, G2v

CW: A3v: hiip B1: gold (gold,)
Blv: Note: punctuation not ascertainable, because of cropping (note:)
B2: hips (hips,)
C2: subject (subject:)
D1: nourishing (nourishing)
D2v: Egistus (Egistus large 'E' )
D3: counterfeit (counterfeit)
E1v: tie cropping makes punctuation uncertain (tie,)
G2: deponent (deponent)
G3v: ther (ther,)
Note: catchword cropped: A4, 4v; B4, 4v; Cl, lv;
3v, 4v; D3v, 4, 4v; E1. Catchword wanting because of damage to leaf, Cl.

Signatures: Sigs. 3, 4, 6, B3, El, Cl, probably because of cropping and other damage), black letter caps. (A2 italic, C2 roman) with arabic numerals.

Typefaces: Epistle: roman, with italic for one proper noun
Dedication: italic, with some roman for proper names.

Text: black letter, with roman for proper names and italic for verse.

**NOTE:** This edition survives in only one copy, which lacks the whole of Sheet F. Sig. Cl is damaged, affecting 7 lines of text at the foot of the page. Quire B has been printed on two unperfected sheets which have been partly pasted together.
Copy located: British Museum (95.b.11)

Title-page: P ANDOSTO. / / rule /. THE TRIUMPH / OF TIME. / / rule /. WHEREIN IS DISCOVERED BY / A PLEASANT HISTORIE, THAT / although by the means of sinister Fortune, / TRUTH may be concealed, yet by TIME / in spite of Fortune, it is most ma- / nishly Revealed. / / rule /. Pleasant for age to avoid drowse thoughts, pro- / fitable for Youth, to eschue other wanton Pas / times; / and bringing to both a desired Content. / / rule /. Temporis filia, Veritas. / By Robert Greene, Master of Arts in Cambridge. / Omne tulit punctum qui misit vitale dulci. / / Device, McKerrow and Ferguson 339 7 / LONDON, / Printed by T. C. for G. Potter, and are to be / sold / by John Tap, at his shop, neere S. Magnus corner. 1614.

Note: the title page of the only known copy has been torn and clumsily repaired. Of the first word, the 'P' is missing; of the other letters, enough remains for identification.


HT: A3, / Ornament, mask flanked by scrollwork and flowers /. THE HISTORIE / OF DORASTVS AND / FAWNIA.

Contents: Al: title Alv: / type ornament / / rule /
Epistle 'TO THE GENTLE- / MEN READERS,' \textit{HEALTH.} signed 'Robert Greene.' \\ Note: cropping makes it impossible to tell whether there was a rule above the ornament. \ A2: rule / ornament of scrollwork and foliage / Dedication 'TO THE RIGHT / HONOURABLE, GEORGE / Clifford Earle of Cumberland; / Robert Greene...,' signed 'Robert Greene.' A3: HT, text begins. C4: text ends; 'FINIS.'

E7: The \textit{History of / Doras\textsc{tus} and Pawnia.}
\
Note: cropping has totally removed the E7 from Sigs C3, F2, F3 and F3v; most others are damaged to some extent, and therefore cannot be fully verified. \ A2: rude- (rudely) B4: badly inked; looks like 'fer' \ (for) Clv: his (his) C2: sub- (subiect:)
\ C4v: him (him:) D1: now- (nourishing)
\ D2v: Egis\textit{tus} (Egis\textit{tus} / large 'E' /)
\ D3: counter- (counterfeite) D4v: Doras\textsc{tus} (Doras\textsc{tus},)
\ E2: he (hee) E4v: newes (Newes,) F2: carry (carried)
\ D1: con- (consider) C2: de/\textit{hird}- (d\textit{h}ined)

Signatures: Sigs. 3, black letter caps. (AC2 roman) with arabic numerals.

Typefaces: Epistle: italic, with some roman

Dedication: roman with some italic

Text: black letter with roman for proper names and italic for verse.
Copy located: Huntington Library.

Title-page: PANDOSTO. swash 'P', 'N', 'D' and 'T' /

THE TRIUMPH / OF TIME. swash 'T' / rule  

WHEREIN IS DISCOVERED / BY A PLEASANT HISTORIE, THAT / although by the means of sinister Fortune, / TRUTH 

may be concealed, yet by TIME / in spite of Fortune, 

it is most manly / feitly Revealed. rule / Pleasant 

for Age to auoyde drowie thoughts, pro- / fitable for 

Youth, to chew other wanton / Pa times; and bringing 

to both a de- / desired Content. rule / Temporid 

Filia, Veritas. / By ROBERT GREENE, Master of Arts in 

Cambridge. swash 'C' / Omne tuliit punctum qui miscult 

vtile dulci. rule / device, McKerrow and 

Ferguson 270.7 / rule / LONDON / Printed by Edw: 

All-de for G.P. and are to be folde by / John Tap, at 

his shop, neere S. Magnus-corner. 1619. 


HT: A3: rule / type ornament / rule / THE 

HISTORY OF / DONASTUS & FANNIA.

Contents: Al: title Alv: ornament, scrollwork with 
cupid's / Epistle 'TO THE GENTLE- / MEN READERS, / HEALTH.' signed 'ROBERT GREENE.' A2: rule / 

ornament, central head with scrollwork / rule / Dedication 'TO THE RIGHT / HONORABLE / Lord, GEORGE
The History of Doro[thus and Fawnia.

Signatures: cropping has removed all signatures except A2 (roman cap., arabic numeral) E1 (black letter cap.) E2 (black letter cap. with roman numeral); enough of E3 is visible to show that it was black letter cap., with roman numeral, and of F1 to show that it was black letter cap.

Typefaces: Epistle: italic with some roman

Dedication: roman with some italic

Text: black letter, with roman for proper names and italic for verse.
Title-page: PAULOSTO ∫ swash 'P', 'N', 'D' and 'T' ∫ ∫ rule ∫ THE TRIUMPH ∫ OF TIME: ∫ swash 'T' ∫ ∫ rule ∫ WHEREIN IS DISCOVERED ∫ BY A PLEASANT HISTORIE, THAT ∫ although by the meanes of sinister Fortune, < TRUTH may be concealed, yet by TIME, in sight of Fortune, it is mani- / fe/ly revealed. / Ples/ant for Age ∫ swash 'A' ∫ to auord dras/ie thoughts, pro- / fitable for Youth, to chew other wanton / Pastimes; and bringing to both a de- / fired Content. / ∫ rule ∫ Temoris filia Veritas / By ROBERT GREENE, Master of Arts in Cambridge. / Omne tulit punctum qui mis/cuit vitile dulci. / ∫ rule ∫ ∫ ornament, mask with scrollwork ∫ ∫ rule ∫ LONDON, / Printed by G.P. and are to bee sold by John Grifcond, / at his Shop in Paules Alley. 1621.


HT: A3 ∫ ornament, mask with scrollwork and foliage / THE HISTORY OF / DORASTVS ∫ swash 'D', 'R' and 'T' ∫ AND ∫ swash 'N' ∫ PAWNIA.

Contents: Al: title Alv: ∫ ornament, mask with scrollwork and foliage / Epistle TO ∫ swash 'T' ∫ THE ∫ swash 'T' GENTLE ∫ swash 'O', 'N' and 'T' ∫ MEN READERS, / HEALTH,' signed 'ROBERT GREENE.'
A2: ornament, figures, cornucopias and scrollwork

Dedication "TO THE RIGHT / HONOURABLE / Lord, GEORGE CLIFFORD, / Barle of Cumbeland, ROBERT / GREENE...." signed 'Robert Greene.' A3: HT, text begins.

G4: text ends, 'FINIS.' (verso presumably blank).

RT: The History of / Dora\textit{tus} and Fawnia.

CW: A2: \textit{sent} B1: gold (\textit{gold}) C1v: \textit{him}:

D1: nour- (nour\textit{ishing}) D2v: Bg\textit{itus} (Bg\textit{itus} \textit{large} 'B') D3: counter- (counter\textit{feit}) D4v: Dora\textit{tus} (Dora\textit{tus},) E4v: neves (neves,) F4v: the

G1: con- (consider) G2: de\textit{fi}- (de\textit{fined})

G2v: Where- (Whereupon)

Signatures: Sigs. 3, black letter caps. (A2 roman) with arabic numerals.

Typefaces: Epistle: italic, with some roman for proper names

Dedication: roman, with italic for proper names

Text: black letter, with roman for proper names, italic for verse.
Copy located: Bodleian Library (Mal. 152)

Title-page: PANDOCTO. swash 'P', 'N', 'D' and 'T' /
THE TRIUMPH / OF TIME. / Wherein is discovered by a
pleasing History, that although by the means of /
finister FORTUNE, TRUTH may be / concealed, yet by
TIME, in / sight of FORTUNE, it / is manifestly
revealed. / Pleasant for Age to avoid drowsie thoughts /
Profitable for Youth, to eschew other wanton / Pastimes:
And bringing to both a / desired Content. /
Temporis filia Veritas. / By ROBERT GREENE, Master of
Arts in Cambridge. / Omne tulit punctum qui miscuit
vtilis dulci. /


Contents: A1 or A2: Title (verso blank). / Note: in the
only known copy of this edition, one of the first two
leaves is wanting. / A3: HT, text begins G4: text
ends, 'FINIS.' (verso blank)
RT: The History of Dora/thus and Fawnia.

Note: the hyphen is the result of the accidental misplacement of a hyphen from 'yer-
the line above, where is found the comma that should follow 'tue'.

A3v: tance (tance;)

B4v: as (as inverted 'a' )

Clv: 0- (Oracle)

C3v: mia, (mia)

D1: nou- (nourishing) D3: coun- (counterfeit)

D4: Ah (Ah,)

D4v: Doras/tus (Dora/sus,)

E3: Doras/tus (Dora/sus,)

E4: Cup, (Cup)

E4v: newes (newes,)

F4v: the

G2: de/pi- (de/pited)

G2v: Where/- (Whereupon)

G3v: Father (Father,)

Signatures: Sigs. 3, black letter caps. with arabic numerals.

Typefaces: Text: black letter, with roman for proper names, etc.; italic for verse.
Copy located: British Museum (C 30 e 25)

Title-page: PANDOROSTH. swash 'P', 'A', 'H', 'D' and 'T' / THE TRIUMPH OF TIME. Wherein is discovered by a pleasant History, that although by the means of sinister Fortune, Truth may bee concealed, yet by Time, in spight of Fortune, it is manifestly revealed. / Profitable for Age to avoid drowsie thoughts, / Proceed for Youth, to avoid other wan- / ton Pastimes: And bringing to both / a desired Content. / swash 'P' / Tempora tilla Veritas. / By ROBERT GREENE, Master of Arts in Cambridge. Omne tulit punctum qui miscit utile dulci. / ornament, mask with scrollwork and squirrels / LONDON, / Printed by T.P. swash 'P' for Francis Faukner, tailed 'k' and are to bee / found at his Shop in Southwarke, tailed 'k' neere Saint Mar- / paret's Hill. 1632.


RT: The History of / Dorastus and Fawnia.
Signatures: Sigs. 3, black letter caps. with arabic numerals.

Typefaces: text: black letter with roman for proper names and italic for verse.
K, 1636 (STC 12292)

Copies located: British Museum
Folger Library
Huntington Library

Title-page: THE / PLEASANT / HISTORIE OF / Dorastus

swash 'D' and Fawnia. / Wherein is discovered,
that although / by the means of sinister Fortune, Truth
may be concealed; yet by Time, in sight of
Fortune, it is manifestly revealed. / Pleasant for age
to avoid drowsie thoughts, / Profitable for Youth to
avoid other wanton / Pastimes: And bringing to both /
a desired Content. / rule / Temporis filia Veritas. / By ROBERT GREENE, Master of Arts in Cambridge. / Omne
tulit punctum qui miwest utile dulci. / rule /
ornament, scrollwork and flowers / rule / LONDON, / Printed for Francis Faulkner, and are to be
sold at / his shop in Southwarke, neere Saint /
Margarets Hill. 1636.


HT: A3, row of type ornament / THE / HISTORIE OF /
DORASTVS swash 'D', 'F', 'T' and 'Y' AND FAWNIA.
swash final 'A'

Contents: A1 or A2: title (verso blank) Note: in the
copy examined, (HELH), one of the first two leaves was
missing. A3: HT, text begins. 04: text ends,
'FINIS' (verso presumably blank).

**BT:** The History of / Doraʃtus and Fawnia.

'Doraʃtus' swash 'D' / and Fawnia' B124, C1

'Doraʃtus' swash 'D' / and Fawnia' swash 'W' / B3, C3

**CW:** A4v: from B1: gold (gold, ) C1v: he (hee)

C2: Pandoʃto swash 'P' (Pandoʃto)

D4v: Doraʃtus (Doraʃtus,) E4: Cup (cup)

E4v: neves (neves,) F2v: himʃelfe (himʃelfe,)

F3: himʃelfe (himʃelfe,) G3v: then

**Signatures:** Sigs. 3, black letter caps. with arabic numerals.

**Typefaces:** text: black letter, with roman for proper names, etc., and for verse.
Copy located: Folger Library

Title-page: THE / PLEASANT HISTORIE / OF / DORASTUS / and Fawnia. / Wherein is discovered, that although by the means of Sinister / Fortune, Truth may be concealed; yet by Time, in Sight of Fortune, it is manifestly revealed. / Pleasant for age to ayeovd drowsie thoughts, / Profitable for Youth to ayeovd other wanton / Pastimes: And bringing too both / a desired Content. / Temporis filia Veritas. / By ROBERT GREENE, Master of Arts in Cambridge. / Omne tulit punctum qui miscuit vtile dulci. / LONDON, / Printed by T.P. for Francis Faulkner, and are to bee sold / <··> <his Shop in Southwarke neere Saint Mar- / 4°, A-G, 28 leaves unnumbered.


RT: The History of Dorastus and Fawnia.

'Dorastus and Fawnia.' swash 'w' B23, C23, D23, E34, F14, G14.

CW: A4v: from D4v: about C2: Pandosto swash 'P'
(Pandosto) D4v: Dorastus (Dorastus,) El: aside (aside,)
E4v: newes (newes,) F4v: the G2: defi
(defligted) G2v: Where- (Wherevpon)
G3v: Tather (Tather,)

Signatures: Sigs. 3 (-D3), black letter caps. with arabic numerals. Note: Sig C3 not identifiable because of cropping.

Typefaces: text: black letter with roman for proper names, italic for verse.

Note: this edition is discussed in the Bibliographical Introduction (C), pp. xxxvii - xxxix.
BIBLIOGRAPHICAL INTRODUCTION (C).

Bibliographical Analysis

The earliest surviving edition of *Pandosto* is that of 1588, hereafter designated A. So far as is known, this is the first edition. It was printed for Thomas Cadman by Thomas Orwin. In the Stationers' Register for July 1st, 1588 is an entry to Thomas Orwin of 'A booke intitled the complaint of tyne.' *Pandosto* is subtitled 'The Triumph of Time', and was printed by Orwin. No other book known to have been printed by him in this year has a title at all resembling 'the complaint of tyne.' It has therefore been suggested (e.g. by Pruvost, p.286) that 'the complaint of tyne' is *Pandosto*. This is by no means certain, and has perhaps been too easily assumed. It is not likely that *Pandosto* was ever entitled 'The Complaint of Time,' and there is no clear reason why a clerk confronted with 'triumph' should have mis-transcribed it as 'complaint'.

If we assume that the Stationers' Register entry does not refer to *Pandosto*, certain difficulties arise. It may seem surprising that in one year Orwin should be publishing two books, the main title of one resembling the sub-title of the other. However, as both 'The Complaint of Time' and 'The Triumph of Time' are titles based on a familiar pattern,
it would not be surprising if two books had each been
given one of these titles. Moreover, the title Pandosto,
which differs from the head-title, the running title, and
the reference to the book at p.3, may have been adopted
precisely because Orwin was publishing another book with a
title resembling that intended for Pandosto. It may also

seem odd that we should have an entry of the book that has
not survived, while the book that has survived was not
entered in the Register. This is certainly a coincidence
to be considered; but we know that many books of the
period were published without entry. It is possible that
the book entered on July 1st was Pandosto; but it is not
certain.

The next two editions known are of 1592 (B) and 1595 (C).
Both were printed, anonymously, for 'I.B.' dwelling at the
sign of the Bible near the north door of Paul's. This
address is the same as that given for Cadman on the title-
page of A. There is thus no doubt that 'I.B.' is Joan
Brome, to whom the rights in several books that had
belonged to Cadman, including Pandosto, were transferred on
April 12th, 1597. By this time she had printed the book

1. See Stationers' Register entries.

Twice.
On August 23rd, 1601, the right to print Pandosto, along with a number of other copies that had been held by the lately deceased Mrs Brome, was transferred to George Potter.

2. See Stationers' Register entries.

The next three known editions of the work were printed for him: 1607 (D) anonymously; 1609 (E) by William Stansby; and 1614 (E) by 'T.C.' - probably Thomas Creede, as it bears a device (McKerrow and Ferguson 339) used by him. Edward Alle printed Pandosto in 1619 (G) for 'G.P.': the publisher's initials are the same as Potter's, but as the last book with which he is known to have been concerned is the 1614 Pandosto, they may refer to another publisher.

3. See Morrison's Index.

possibly George Purslow. The 1621 edition (H), was printed by one 'G.P.'; these initials are even less likely to refer to Potter, who is not known to have done any printing.

4. See Morrison's Index.

Again, they may be Purslow's.

Later editions before 1640 were all printed for Francis Faulkner. They are dated 1629 (I), 1632 (J) and 1636 (K). I and J were printed by 'T.P.'.

only one copy has survived. As it has lost its date, it has
sometimes been taken for a copy of one of the other known editions. A glance at the bibliographical descriptions will show that this is not so. In the following discussion of the relationship of editions I show why I believe it was printed later than J but earlier than K.

Relation of Editions

The fact that so many editions of Panostia survive only in single copies, sometimes imperfect, suggests the likelihood that more editions were printed than are known of at present. This will not be dwelt on in the ensuing discussion of the relationship of editions, but should be constantly borne in mind.

The two editions which differ most, especially in catch-words, are A and B. Even so, B is fairly close to A. Their title-pages are identical in wording except for names of printer and publisher, and the disposition of ornaments in the first few pages is very similar. Collation showed few substantive variants, most of which are due to careless misreading of A by compositors of B. One very revealing example is on Sig. C3, in both A and B (p.34, 1 of our text): A has 'surcharged with extreme joy', 'with' being an obvious misprint for 'with'. The compositor of B, seeing that something was wrong, altered 'with' to 'which',
thus making nonsense of the whole passage. Similarly, at p.54,23, B follows A in an obvious misprint ('with' for 'which'), first corrected by D. There is thus little room for doubt that B is derived from A. It is not, however, a page-by-page reprint.

The close relationship of later editions is shown by the fact that many of the catchwords in K are identical with those in J. This also shows why it is not always easy to be sure whether any given edition was printed from the one immediately preceding it, or from an earlier one. C certainly derives from D and not from A; only one of the catchwords in C (Sig. B2v) does not correspond with those in D. D has catchwords identical with those of C, except in the preliminary matter; it follows C at Sig. B2v, where C differs from D, so we may assume that it derives from C. D makes a number of obviously deliberate alterations to the text. Many are genuine improvements, but none would have been beyond the skill of an intelligent overseer, and there is no reason to believe that they have any independent authority (see e.g. the notes to p.19,15; p.19,22; p.28,8-9; p.30,19; p.32,12; p.34,1; p.54,23; p.56,4; p.59,18; p.78,2; and p.87,14). The surviving copy of E is deficient; it lacks sheet F and has been cropped; so far as can be ascertained, its catchwords were identical verbally with those of D, including that on Sig. A2, the only place where D differed from C. Comparison of the
title-pages shows that here too E is closer to D than to C; it follows D in having a comma in the tag 'Temporis filia, veritas', in printing 'Robert Greene' in capitals, and in using the spelling 'Master of Arts', not 'Maister of Arts'. Conclusive evidence that E was set up from a copy of D is provided by the fact that E follows D in a number of deliberate alterations first found in D (see especially notes to p.19,15; p.19,22; p.28,8-9; p.30,19; p.32,12; p.34,1; p.54,23; p.56,4; p.59,18 and p.57,14).

That E is dependent upon D may best be demonstrated from the following table, which shows that in several places E followed D in departures from D where D's readings are those of A, and may be assumed correct:

\[
\begin{array}{ccc}
| D | E | F \\
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>B3v: thy suspected adulterie the</td>
<td>the</td>
<td>the</td>
</tr>
<tr>
<td>C3v: brayed out these</td>
<td>brayed these brayed these</td>
<td></td>
</tr>
<tr>
<td>C3v: offend the Gods</td>
<td>offended</td>
<td>offended</td>
</tr>
<tr>
<td>D1v: went by a by-way</td>
<td>went a by-way went a by-way</td>
<td></td>
</tr>
<tr>
<td>D2v: prone desires,</td>
<td>proud desires, proud desires,</td>
<td></td>
</tr>
</tbody>
</table>
\end{array}
\]

Again, catch-words show that E is a page-by-page reprint of D except at Sigs. A2 and G2v.

G, too, is a page-by-page reprint of one of the earlier editions with slight innovations in the preliminary matter.
and in the last sheet. Its rules on the title-page correspond to those on the title-page of F, except that F has none above and below the device. No earlier edition has any rules on the title-page. G resembles F also in using italic as the basic type for the Epistle, and roman for the Dedication: a combination not found in any of the earlier editions. It thus seems probable that F was the copy for G.

G's catch-words diverge from those of earlier editions at Sigs. G2v, G3, and G3v; at these points, H follows G; H's title-page, too, is closer to G's than to any earlier edition's.

I follows G and H in their divergences from the catch-words of earlier editions at Sigs. G2v, G3 and G3v; since it also follows H at Flv and F3v, where H differs from G, H was probably the copy-text for I. I is not throughout a page-by-page reprint of earlier editions, though many of the catch-words are the same.

J is certainly indebted to I, which it follows in almost all its divergences from the catch-words of earlier editions.

The relationship of the remaining editions is discussed below in considering the only surviving early edition that has no date.
In the Folger Library is a copy of Pandosto (STC 12292.1) here designated L, which, though generally in good condition, has lost its date because of damage to the foot of the title-page. As the bibliographical descriptions given earlier in this Introduction show, it is clearly not another copy of any dated edition before 1640. It is not one of the earliest editions, since it was, like J and K, printed for Francis Faulkner. That it is later than J is suggested by the following facts:

a) the title-page reads 'The pleasant Historie of Dorastus and Fawnia', whereas all editions up to and including J read 'Pandosto. The Triumph of Time.' K reads as L; and all editions printed between 1640 and 1700 similarly refer to Dorastus and Fawnia in their main title;

b) L omits the phrase 'by a pleasant historie' in the title-page. The phrase is found in all editions up to and including J, but is omitted by K;

c) the catch-words in L, J, K and L are substantively identical on all but thirteen pages. One of these (G2) can be discounted because the variant in L is an error: 'despised (despighted)'. The other twelve may be set out
as follows; for clarity's sake, L will be placed between J and K:

<table>
<thead>
<tr>
<th>Sig.</th>
<th>J</th>
<th>L</th>
<th>K</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cl</td>
<td>for red</td>
<td>(for</td>
<td>(for</td>
</tr>
<tr>
<td>Clv</td>
<td>0-</td>
<td>he</td>
<td>he</td>
</tr>
<tr>
<td>C2</td>
<td>As Pandosto</td>
<td>As Pandosto</td>
<td></td>
</tr>
<tr>
<td>C2v</td>
<td>vertue</td>
<td>though</td>
<td>though</td>
</tr>
<tr>
<td>C3</td>
<td>tuous tuous</td>
<td>His Inferred</td>
<td>His</td>
</tr>
<tr>
<td>C3v</td>
<td>mia mia</td>
<td>and</td>
<td>and</td>
</tr>
<tr>
<td>El</td>
<td>aside aside aside</td>
<td>espyed</td>
<td></td>
</tr>
<tr>
<td>Flv</td>
<td>he he he</td>
<td>towards</td>
<td></td>
</tr>
<tr>
<td>F3v</td>
<td>secret secret secret</td>
<td>as</td>
<td></td>
</tr>
<tr>
<td>G2v</td>
<td>Where- Where- Where- Kings</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G3v</td>
<td>Father Father Father then</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

In the six variants on sheet C, L differs from J and agrees with K; this suggests that L is later than J. But on Sigs. El, Flv, F3, F3v, G2v and G3v, L agrees with J where both differ from K, which suggests that L is earlier than K.

It may reasonably be inferred from these variants that L represents a transitional stage between J and K.

The balance of evidence then suggests that L is an edition printed after J and before K, i.e. between 1632 and 1636. The resemblances shown here between L and K also
suggest that K was based on I.

Choice of copy-text

The choice of copy-text for the present edition was not difficult. As has been shown above, each of the early editions was in all probability set up from a copy of its immediate predecessor. There is no reason to believe that any of the reprints introduces authoritative corrections or alterations. A was certainly printed in Greene's lifetime; B in the year of his death. A is imperfect, lacking the whole of sheet B and having other, minor, imperfections: for these sections, B has had to be used as the copy-text. Collation of the surviving sections of A with B showed few substantive variants, none of which is likely to have had any authority, so no hesitation was felt in using A as the copy-text so far as possible. Those passages for which B is the copy-text have been collated with C; again, some unimportant substantive variants were found; they, along with those between A and B, are reported in the Collation Appendix. Doubtful readings have been collated in all early editions; the results are reported in the Commentary where necessary. Greene incorporated into Pandosto some passages from his earlier writings (see Literary Introduction, pp. xxxi-xxxv). Comparison of the parallel passages has been of
textual interest; significant divergences, and emendations based on them, are discussed in the Commentary.

**Early editions after 1640**

_Pandosto_ appears to be Greene's only non-dramatic work to have been reprinted after 1640 in a popular edition. Copies of many later editions have survived, and more are known or believed to have existed. The list given below has been compiled from three sources: _A List of English Tales and Prose Romances Printed before 1740_, by A. Esdaile (London, 1912); _Short-Title Catalogue...1641-1700_, by D. Wing (New York, 1945), and _English Prose Fiction, 1641-1660 and 1661-1700_, by C.C. Mish (Virginia, 1952).

Information given in these works has been conflated and arranged in chronological order as far as possible. Editions mentioned by Wing are preceded by his identification number.

- **G 1833.** The pleasant history of Dorastus and Pauinia. For F. Faulkner, 1648. 4°. IM
- **G 1834.** The pleasant history of Dorastus and Pauinia. For Edward Blackmore, 1655. 4°. Trinity College, Cambridge.
G 1827a. The history of Dorastus and Fawnia. For
The pleasant and delightful history of
Dorastus and Fawnia. W.O. for G. Conyers.
[c. 1700] Folger (cited by Mish).
The Pleasant and Delightful History of
Dorastus, Prince of Sicily, and Fawnia...
W.0. [nley] for G. Conyers. 1703. 4°. BM.

[Note: it seems possible that this is the
same as the preceding edition].
The Pleasant History of Dorastus and Fawnia,
etc. F.W. for G. Conyers. 4°. Bodleian Library
(Douce G.515) [cited from Esdaile; apparently
undated].
The Pleasant and Delightful History, etc. For G.
Conyers [1704?] 8°. Bodleian Library
(Malone 1008)
[Another edition] 1723. (cited by Esdaile
from the Censura Literaria, viii. 386.
[Another edition] 1735 (cited by Esdaile
from the Censura Literaria, viii. 386.
[Another edition?] For H. Woodgate and S.
Brooks Abridged? (cited by Esdaile from
Woodgate and Brooks's list in Argalus and
Parthenia, presumably undated).
A version of Pandosto was printed in the second of the three volumes of Shakespeare Illustrated, by Mrs Charlotte Lennox, in 1753. This is a collection of Shakespearian source material, with comments. Gordon Goodwin, the author of the article about Mrs Lennox in the Dictionary of National Biography, calls this 'a somewhat silly book' in which 'she attempts to show that Shakespeare injured the stories by the introduction of absurd intrigues and improbable incidents'. She finds, for instance, that 'if we compare the Conduct of the Incidents in the Play with the paltry Story on which it is founded, we shall find the Original much less absurd and ridiculous.' Nevertheless, her work was, as D. Nichol Smith has said 'a notable contribution' to Shakespearian studies. What is very strange is that (as apparently has not been remarked) Mrs Lennox prints not Pandosto but a paraphrase of it, aimed, it seems, at adapting Greene's work to the taste of the time. There is no indication whether the adaptation was made by Mrs Lennox herself. The title is given as 'The History of Dorastus and Parnia', and no author is mentioned. The plot and names are not altered, and the length is roughly the same as that of the original,
but the style is modernised throughout. The thoroughness of the rewriting may be gauged from the first paragraph, which reads as follows:

'Before Christianity appeared in the World, there reigned in Bohemia a King, named Pandosto, who was married to a Princess of exquisite Beauty and consummate Virtue, called Bellaria. The Harmony that subsisted between this royal Couple gave the greatest Satisfaction to all their Subjects, whose Happiness was agreeably increased by the Felicity of their Sovereigns'. The first modern edition of Greene's Pandosto was printed in Shakespeare's Library (Vol. 1, London 1843). The general editor of the collection was John Payne Collier, and this edition will be referred to as his, though he says in his Preface: 'The Editor has had time to do little more than to afford a general superintendence, and to prepare the introductory notices; the intelligent publisher Thomas Rodd has often saved him the trouble of searching for materials in public and private depositories, and of collating the reprints with the originals'. The earliest editions that he knew were those of 1588 and 1607. He writes: 'the only known copy of the edition of 1588 is in the British Museum; but it is defective in one place, and we have necessarily been compelled to complete our impression from
a later copy. The punctuation is greatly altered; old spelling is retained, but accidentalts are modernised. Some silent emendations are made silently, and a few others are suggested in notes.

In 1875 Shakespeare's Library was re-edited by W. Carew Hazlitt, Pandosto being included in Volume IV. The title-page claims to present 'The Text now First formed from a New Collation of the Original Copies', but no consistent editorial policy is discernible in the treatment of spelling and punctuation, and the transcript was carelessly prepared: there are for instance five substantive deviations from Greene's original on Hazlitt's first two pages; all look like errors in transcription.

The next edition of Pandosto was in Volume IV of A.B. Grosart's edition of Greene's collected works, which appeared from 1881 to 1886. It seems from his Preface that Grosart used a corrected copy of Hazlitt's text: 'Mr. J. Payne Collier's text as reproduced by Mr. W.C. Hazlitt in his Shakespeare Library, has been collated with the original, with no little benefit'. He reverts to the originals in spelling, punctuation and accidentalts, though with incomplete accuracy: for instance, in the Dedication he italicises proper names, unlike the copy text. In his note offering
corrections to Hazlitt's edition, he introduces several errors himself. Other notes are mostly on points of vocabulary.

Henry Morley, in his edition of *The Winter's Tale* (Cassell's National Library, 1867) printed a modernised version of Pandosto, based probably on Hazlitt's text (these are the only two texts up to this date to read 'suspected' at p. 510). Morley's attitude to the work may be discerned from a passage in his Introduction (p. 6):

'Pandosto... abounded in ingenious speeches and antithetical conflicts of love passion, daintily worked out in the true euphuistic fashion. As Shakespeare made no use of these, and they grow to the story like the barnacles on a ship's bottom that delay its course, I have removed them (leaving note always of the places where they stuck), and have thereby obtained space enough to give, without other abridgment, the whole tale on which Shakespeare's play is founded'.


P.C. Thomas's edition appeared in 1907 (Chatto and Windus, London; a volume in *The Shakespeare Library*, also referred to as *The Shakespeare Classics*). This is a modernised text, based on A, with the defective passage made up from D. It
has an introduction, textual notes and glossary, and
prints as an Appendix the 'Second Day' of Puget de la
Sere's *Pandosto*, a French play based on *Pandosto*.

The most recent edition is that of James Winn in *The
Descent of Euphues* (C.U.P., 1957). It is a reprint of D,
omitting the preliminary matter. A few emendations are
suggested in the body of the text, but no reference is made
to the earlier editions, nor is any explanation offered
for the editor's choice of the fourth, and considerably
corrupted edition, as his copy-text.
Pandosto: Analogues and Sources

Many possible influences upon Greene in the writing of Pandosto have been suggested. Some deserve little serious consideration; others are debatable; and a few are indisputable.

Miss Celeste Turner has claimed that there is a striking similarity between the dedications of Pandosto and Palladine of England, and between the opening passages of both works.


2. 1588; translated by Mundy from the French of Claude Colet. The Spanish original is the first part of Florando de Inglaterra, published anonymously at Lisbon in 1545.

This is an exaggeration; there is a vague and general resemblance which is unlikely to be the result of anything more than coincidence, and hardly deserves to be called that.

No more worthy of serious consideration is P.G. Thomas’s suggestion that Pandosto ‘may have been influenced, directly or indirectly, by the Phoenissae of Euripides, an adaptation of which Jocasta by Gascoigne and Kinwelmersh was
produced at Gray's Inn in 1566. It is true that in Jocasta we hear of Oedipus's being cast off by his father and brought up by shepherds, but this is the full extent of the analogy and the situation is of course commonplace. Karl Fries suggested that Greene may have been influenced by a play called Abel spel van Esmoreit. The play exists only in a Brussels manuscript of the fifteenth century, and there is no evidence that it was known in Elizabethan England. The story has resemblances to Pandosto, as the summary given by Pruvost (pp. 293-) shows: 'Il a pour héroïne une reine de Sicile qui était fille du roi de Hongrie. Victime, non pas d'une erreur de son mari jugeant sur de fausses apparences, mais d'une dénonciation mensongère, elle est elle aussi accusée d'adultère. Dans la prison où la fait jeter son mari outragé, elle met au monde un fils elle aussi. Enlevé à sa mère et condamné à périr, celui-ci est à son tour miraculeusement sauvé. Il grandit en terre étrangère, et parvenue à l'âge d'homme s'y épand d'une belle jeune fille en compagnie de laquelle le destin le ramène à la cour de son père. Il épouse celle qu'il aime avec la bénédiction paternelle, et en même temps la malheureuse mère injustement
accusée est réhabilitée. Car, à part ses tortures morales et la perte de son fils enfin retrouvé, elle n'a eu à souffrir rien de plus grave qu'un long emprisonnement.'

The resemblance is clear, but does not prove indebtedness on Greene's part, as Fries himself admits. Pruvost's conclusion applies to the work of scholars other than Fries: 'La principale utilité de son travail est d'attirer l'attention ... sur la parenté des thèmes de Pandosto avec ceux de la littérature romanesque de l'antiquité et du Moyen Age.'

This comment is applicable for instance to T.H. McNeal's attempt to establish Chaucer's Clerk's Tale as a possible source for Pandosto. McNeal claims that Greene 'appears to have built both of the stories in Pandosto on the one plot offered in The Clerk's Tale ... largely by turning the Chaucerian plot upside-down.' It is true again that there are resemblances: for instance both Chaucer's and Greene's heroines - Griselda and Bellaria - are patient in adversity; both are ill-treated by their husbands, who deprive them of their children. But these motifs are not peculiar to Chaucer and Greene. McNeal neglects to consider even other versions of the story of Patient Griselda: most of the features in which Pandosto resembles The Clerk's Tale are to
be found also in Petrarch's Latin story, De Obedientia ac Fide Uxorla Mythologia (Chaucer's acknowledged source), in the last tale of Boccaccio's II Decamerone (from which Petrarch's version was translated) and in The Comodye of pacient and meeke Crissill, by John Phillip (c. 1558-61). The last two, at any rate, may well have been known to Greene. Moreover, motifs of this story are found in other stories: the motif of the persecuted wife, for instance, is common in medieval romance. The story of Patient


Griselda is in some respects analogous to Pandosto, but there is no evidence that Greene was directly influenced by Chaucer's or any other version of it.

An interesting analogue to Pandosto was revealed by J. Caro's suggestion that an account of actual historical events lies behind Pandosto. Caro gives an account taken from a


Lithuanian manuscript of the sixteenth century. It tells how, in 1370, Semovit, Duke of Masovia, married as his second wife Ludomila, daughter of the Duke of Münsterburg, in
Bohemia. The false rumour arose that she had committed adultery with a courtier and cup-bearer, Dobek. When the rumour reached her husband, he had her thrown into prison, where she gave birth to a son. Her husband had her killed in prison. He commanded one of his retainers to kill the child secretly; the retainer, however, entrusted the child to an old woman, from whom it was stolen by the Duchess of Pomerania, Semovit's daughter by his first wife. She brought the boy up secretly. Meanwhile, Semovit had learned of Ludomila's innocence (partly by discovering that her supposed lover was a woman in disguise); he felt great remorse, which moved him to erect a tomb to his wife and enrich churches in her memory. Visiting his daughter, he met the child whom she had stolen, and was told his story. The boy became thenceforth his favourite child.

There are resemblances of situation and location between this story and Pandosto. In view of Greene's alterations of Boccaccio's history and geography in Perimedos, however, the coincidence of place names is not very strong evidence in favour of the suggestion that Greene knew the story. The suggestion would carry more weight if there were any evidence that the story was known in Elizabethan England, but no such
evidence has been found. Caro suggests that the story may have become known in England at the time of the marriage of Richard II to Anne of Bohemia; the Bohemian ambassador to England who made arrangements for the wedding was indeed one of Ludomila's accusers. Caro tells us that there were popular ballads on the story in Poland. It is of course possible that one of these was translated into English and survived until Greene's time. If it did, it is now lost. Stanislaus Kozmian supported Caro's thesis in a letter to The Athenaeum (November 6, 1875). A. Biggs added some


inconclusive notes on the etymology of the proper names in Pandosto, suggesting a Polish origin for some of them.

Resemblances between Pandosto and the Amadis de Gaule would have little more significance than the analogies already considered were it not for a somewhat surprising coincidence of character names. C. Elliott Browne suggested

10. 'Notes on Shakespeare's Names, II', The Athenaeum, July 29, 1876.

that Shakespeare may have taken the name of Florizel in The Winter's Tale from Don Floriszel, the hero of the ninth book of the Amadis de Gaule. Don Floriszel's situation in the romance resembles that of Dorastus in Pandosto: in the
guise of a shepherd he woos a princess disguised as a shepherdess. As the name Garinter also occurs here, Browne suggests that Greene, too, used the *Amadis*. J.J. Jusserand took up this suggestion and developed it, claiming that 'much more ... passed from *Amadis* into the novel, and thence into the play, than was pointed out by Mr. Browne, who seems to have limited his researches to Book IX.' The relevant parts of the story from Books VIII and IX of the *Amadis* may be summarised as follows:

**Sylvie is the illegitimate daughter of King Lisuart and the Princess Onolorie.** Like Fawnia, she was born in prison. Her mother asked that she should be wrapped in swaddling clothes and sheets, which had been previously prepared. They had been kept with her jewels, and a collar of precious stones was accidentally left with the clothes. Onolorie's gaoler had agreed to take the child and have her brought up by his wife. Discovering the jewels, the couple sailed away with the child to Alexandria. They fell into poverty, and lived in the country with the child, whom they passed off as their own. She kept their sheep. As she grew up she had several offers of marriage, which her foster-parents refused. Prince Florisiel, having heard of her beauty while
out hunting, came to see her in the fields, and fell in love with her at first sight. Admiring the wisdom of her replies to his questions as much as he admired her beauty, he declared his love for her. His cousin Garinter, who was with him, also desired Sylvie's love, and the young men came to blows. Sylvie had to beg them to stop fighting, and they went away with no encouragement. Florisel suffered the conventional torments of a thwarted lover, and returned, disguised as a shepherd, to woo Sylvie anew, but did not win her. There are no further points of resemblance to Pandosto. Many of the features in this part of the Amadis which resemble those in Pandosto are found in other works, too. For instance, the motif of the rich young man disguising himself as a shepherd in order to win his love is found in Thomas Lodge's Delectable historie of Forbonius and Prisceria (1584) and in William Warner's Albion's England (1586); the story of a child parted from its parents and left with valuable jewels occurs in Daphnis and Chloe (tr. Angel Day, pr. 1587) as does the motif of the child becoming a shepherdess and attracting suitors. The fact that in both the Amadis and Pandosto the love awakened in the prince's heart by the girl's beauty is reinforced by admiration for her intelligence - a resemblance in which Pruvost discerns some
significance - is surely of no importance; for the correspondence of, or difference between, inward and outward qualities is one of the most frequently recurring clichés in Greene's writings.

The resemblances between character names, too, are not as striking as may at first appear. Whether Shakespeare took the name of Florizel directly from the *Amadis* has surely nothing to do with whether Greene used this work, though Pruvost seems to think that Shakespeare's use of this name may indicate that he went to the *Amadis* because he realised that Greene had done the same. In any case, an author may use the name of a character in a book without having read that book. There is no proof that Shakespeare looked at the *Amadis*. It is interesting to find that 'Florizell' is the name taken by Antonio disguised as an Amazon in John Marston's *Antonio and Mellida* (c. 1600). The name was used in real life too: a 'suitor in the court of record at Stratford-upon-Avon' in 1608 was Florisell Bovey of Alcester.


It is also worth noting that Greene had already used the name of Garinter in *Penelope's Web* (1587) - especially as in the same story there is a character called Egistus. It is an interesting coincidence that Shakespeare and Greene both use
character names which are found in a story having some resemblance to theirs; but the coincidence may seem a little less striking when the names are found to exist elsewhere, too.

No English translations of the eighth and ninth books of Amadis de Gaule are known to have existed in Greene's (or Shakespeare's) lifetime. Pruvost points out however that the ninth book could have been read in the French translation of Gilles Boileau de Bouillon, published at Paris in 1553, and frequently reprinted; and that the eighth book was printed in a French translation by Herberay des Essarts in 1548; this too was several times reprinted. Whether the Amadis should be classed as an analogue or a source of Pandoosto cannot be objectively determined. Pruvost (p. 301) tend to the conclusion that it is a source: "la naissance de Faunia presente, dans les circonstances dont elle s'entoure, plus d'un point de ressemblance avec celle de Sylvie. Et tout cela considéré, on incline à croire que c'est là le noyau central autour duquel Greene a construit son récit." We too may allow ourselves to be swayed by a combination of resemblances into believing that the Amadis is a direct source of Pandoosto; but we should remember that individually most of the features in which the works resemble each other are the common currency of romance writing; that they could conceivably have come together in Greene's work without the
direct influence of *Amadis de Gaule*; and that there may have been some other book, now lost, which served as an intermediary between the *Amadis* and *Pandosto*.

The relationship between Greene's writings, including *Pandosto*, and the Greek romances has been exhaustively studied by S.L. Wolff in his *The Greek Romances in Elizabethan Prose Fiction* (New York, 1912). Wolff established beyond question that *Pandosto* has many features in common with these works. He is however inclined to attribute any parallel between the Greek romances and *Pandosto* to a direct influence of the former upon the latter, without consideration of other writings which exhibit the same features. We may agree that the trial of Bellaria and her vindication by the oracle are in a tradition of story-telling of which Heliodorus's *Aethiopica* is an important example without suggesting, as Wolff does (pp. 420-3) that these could not have occurred in *Pandosto* had Greene not read Heliodorus. Other features of *Pandosto* in which Wolff sees Greek influence are the use of theatrical terminology (common

14. Heliodorus's *Aethiopica* was translated into English by Thomas Underdowne as *An Aethiopian Historie* (1569?); Longus's *Daphnis and Chloe* was translated into English by Angel Day (1587) from the French version of J. Amyot (1559). Achilles Tatius's *Clitophon and Leucippe* was not printed in an English translation until 1597, when William Burton's version appeared.

15. See e.g. *Pandosto*, p.34,12, p.91,16; p.92,1.
particularly in the *Aethionica*; the notion of Fortune as an active participant (common in Heliodorus but also, of course, in much other literature of many periods); the shipwreck of eloping lovers upon a hostile shore (Heliodorus and Achilles Tatius); a father ordering his unrecognised daughter to be put to death (Heliodorus) and wooing her brutally (Achilles Tatius). These are true parallels, but it is questionable whether any of them need be the result of direct influence. It should be noted that there are no verbal parallels of even slight significance between *Pandosto* and Underdowne's translation of Heliodorus.

Wolff felt that in *Pandosto* Greene owed more to *Daphnis and Chloe* than to the other Greek romances. 'With the death of the King's son and heir Garinter', he writes, 'Longus enters Greene's story, not to leave it till the pastoral portion of it is done. Greene borrows from Longus this Motif of the death of the elder after the exposure of the younger child, and numerous details and incidents of the finding of Fawnia, of her rural life, and of her foster-father's discovery of her to her real father.' (p.447). By comparing in isolation minute details of the story as they appear in Longus's original, Amyot's French translation, Day's English version of Amyot, and in *Pandosto*, Wolff claims to show Greene's 'borrowings' from Day. He points out for
instance that in both Day and Pandosto a sheep or goat

16. The correspondences cited here form about half of those noted by Wolff. I give all that refer to the section of Pandosto here quoted, and believe that they are numerous enough, and representative enough, to form a fair basis for an examination of Wolff's method. The superior letters are intended to enable the reader to see easily the correspondences pointed to by Wolff.

a strays; a herdsman thinks it is lost; seeking it, he
b finds an exposed child; the child turns its head to seek
c the teat; the child wears rich attire; the incongruity
d between the child's attire and its present fortunes is

e remarked upon; the herdsman thinks his find divine; at
f first he is tempted to take the treasure and abandon the

g child, but decides to take both; he takes them home
h secretly; his wife is childless; his wife lulls the baby;
i his wife is solicitous to lock up the treasure; and the
j couple adopt the child and treat it as their own. Thus
k isolated, the correspondences form an impressive list.
l When, however, we compare the complete passages in which
m these details are found, we may begin to wonder whether Wolff
n does not under-estimate the powers of coincidence. He
o considers that Greene compounded his account of the finding
p of the child from the two separate accounts of the finding
q of the two babies in Daphnis and Chloe. These two passages
r are given below, alongside Greene's account of the finding
s of Fawnia:
Lamon a poore goatheard, 
whilest warely he often continued to keepe his charge, founde by chaunce a young childe, the life of which was onely preserued by the sucke it receiued from one of his shee-goates, and nowe see the maner howe. There was about the place where he fedde his flocke, a certaine thicket all ouer-growne with brembles and thornes, and compassed about with furzes, vnder the couert whereof grewe a soft fine and delicate kind of grasse, the turfe thick, as in such shadie places is often accustomed, wheron laid this tender infant. Thither ordinarily ranne one of his shee-goates, the custome whereof made the heardsman

It fortuned a poore mercenary Sheepheard, that dwelled in Sycilia, who got his liuing by other mens flockes, missed one of his sheepe, and thinking it had strayed into the couert, that was hard by, sought very diligently to find that which he could not see, fearing either that the Wolues, or Eagles had vndone him (for hee was so poore, as a sheepe was halfe his substaunce) wandered downe toward the Sea cliffes, to see if perchaunce the sheepe was browsing on the sea Iuy, whereon they greatly doe feede, but not finding her there, as he was ready to returne to his flocke, hee heard a childe crie: but
oftentimes to misse her, and b knewe not where she was become, for that leauing hir young kiddes vncherished, shee onely against nature gaue heede to the feeding and nourishment of this preetie babe.

Lamon piteing the selie young ones, that thus were abandoned by their Dam, began to marke and watche the goate whether she went, and one time amongst the rest in the heate of the daye, sued her trace so neere, that he sawe howe she past vnder the thicket and that with so tender & warie touch, as y with her hoofs going in, she might no wayes hurt the babe: and there being entred in most louing sort, enclined her c teates vnto the infant, who hungerly sucked the same, no otherwise, then if it had beene knowing there was no house nere, he thought he had mistaken the sound; and that it was the bleatyng of his Sheepe. Wherefore looking more narrowly, as he cast his eye to the Sea, he spyped a little boate, from whence as he attentiuely listened, he might heare the cry to come: standing a good while in a maze, at last he went to the shoare, and wading to the boate, as he looked in, he saw the little babe lying al alone, ready to die for hunger and colde, wrapped in a Mantle of Scarlet, richely imbrodered with Golde, and hauing a chayne about the necke.

The Sheepeheard, who before had neuer seene so faire a Babe, nor so riche Jewels,
the brestes of a naturall mother. At the sight of this, the heardsman wonderfully abashed, drew yet at the last more neere, & serching further, founde it was a male childe, well grownen for his age, of beautie marueilous, and farre more richly attired, than beseeemed any wayes the infelicitie of his fortune, abandoned so miserablie as he was, and laid forth, to euery common aduenture.

The vesture wherin he was wrapped was a rich mantle of purple veluet, the compasse fastened about his hecke with a brooch of gold, and by his side was layde a short fine sworde of most excellent worke-/manship, all curiously guilt, on the hiltes and the handle thereof, of the most precious yuorie.

Lamon (greedie at the first of the riche jewels he sawe) thought assuredly, that it was some little God, & began with great devotion to knock on his breast. The Babe, who wrythed with the head, to seeke for the pap, began againe to cry a fresh, whereby the poore man knew that it / was a Childe, which by some sinister meanes was driuen thither by distresse of weather: maruailing how such a seely infant, which by the Mantle, and the Chayne, could not be but borne of Noble Parentage, should be so hardly crossed with deadly mishap. The poore sheepheard perplexed thus with divers thoughts, tooke pity of the childe, and determined with himselfe to carry it to the King, that there it might be brought vp,
resolved only to beare them awaye, and to leaue the childe as hee founde it, to some other fortune, but hauing considered a while of that purpose, a bashfull shame quickly surprised his thoughtes, that beeing a man, hee should bee lesse pitifull and humaine than the poore beast it selfe, that he thereto had with so great regarde attended and nourished it. In so much, that when night came on, hee tooke both childe and other attire about it, and caried them home vnto his wife, whose name was Myrtle, and therewithall the shee-goate that thitherto hadde cherished and brought it vp.

Myrtle, astonnished at the vewe, demaunded if it were possible that goates in their selfe kinde, could produce young ones of so maruelous shape and according to the worthinesse of birth: for his ability coulde not afforde to foster it, though his good minde was willing to further it. Taking therefore the Chylde in his armes, as he foulded the mantle together, the better to defend it from colde, there fell downe at his foote a very faire and riche purse, wherein he founde a great summe of golde: which sight so reuied the shepheards spirits, as he was greatly rauished with ioy, and daunted with feare: Ioyfull to see such a summe in his power, and feareful if it should be knowne, that it might breede his further daunger. Necessitie wisht him at the least, to retaine the Golde, though he would not keepe the childe: the simplicity of his
proportion, but Lanam suppressing in her the simplicitie of that conceit, revealed both the manner howe he found the babe, and in what sort, and with howe great delicacie, hee sawe the beast enclining vnto it, and therewithall forgote not to prescribe vnto her and him a greater cause of humanitie, considering that a bestiall nature, deuoyde of reasonable living, had by the gentle condicion thereof, taught them so readie a waye vnto the same. Myrtale (whose humors savoured in nothing of a crab tree stock) did not at all discommend her husbands regarde herein, but joyning in one moode of mannerly enterteinement together, as housewifely as shee could, (hauing neuer had any of her owne) shee lulled the babie, conscience feared him from such deceiptfull briberie. Thus was the poore manne perplexed with a doubtfull Dilemma, vntil at last the couetousnesse of the coyne overcame him: for what will not the greedy desire of Golde cause a man to doe? So that he was resolued in himselvse to foster the child, and with the summe to relieve h his want: resting thus resolute in this point, he left seeking of his sheepe, and as couertly, and secretly as he coulde, went by a by-way to his house, least any of his neighbours should perceau his carriage: assoone as he was got home, entring in at the doore, the childe began to crye, which his wife hearing, and seeing her
and locking vp the ornaments and jewels in a fast barred chest, they both thenceforth endeavoured to foster it vp, in no other sort, nor by any other kinde of deliuerance then as their owne.

(1587, Sigs. Alv-A2)

To this cave, a sheepe from out of Dryas flocke, that newly had yeaned her lamb, oftentimes in the day frequented, and that with such continuance, as the shepheard thinking it manie times to bee lost, endeavoured at the last, to make some device whereby to constraine it to feede in companie, without wandring any more as it was accustomed. And going to the cave to seeke the sheep, with an Osier twig wreathed in his hande, wherewith to fasten the necke and foote thereof together, peace, they were made for

husband with a yong babe in his armes, began to bee somewhat ielousse, yet marueiling that her husband should be so wanton abroad, sith he was so quiet at home: but as women are naturally giuen to beleue the worste, so his wife thinking it was some bastard: beganne to crow against her goodman, and taking vp a cudgel (for the most maister went breechles) sware solemnly that shee would make clubs trumps, if hee brought any bastard brat within her dores. The goodman seeing his wife in her maiestie with her mace in her hand, thought it was time to bowe for feare of blowes, and desired her to be quiet, for there was non such matter: but if she could holde her
a sight more strange then
looked for, presented it selfe
to him. For the Ewe (framed
as it seemed by nature, to the
pitying of distressed creatures)
having there found a sweete
babe, did in most soft and
gentle manner, visite it many
times with her teats, and that
with so meek and tender handling,
as if it had bin the proper
Nurse. The childe vnused to any
difference, esteemed it as a
natural diet, and without crying
or other distemper at all, first on the one side, and after on the other, as the Ewe turned her selfe, with the prettie mouth/
(which was sweete and pleaasant
to behold) sucked the same.
The Sheepe seeming thereunto to have borne a most strange and peculiar affection, which one
while with the licking of her
tongue on the visage, and another gossippes, for if you doe,
euer: and with / that he
told her the whole matter, how
he had found the childe in a
little boat, without any
succour, wrapped in that
costly mantle, and having
that rich chaine about the
neck: but at last when he
shewed her the purse full of
gold, she began to simper
something sweetely, and
taking her husband about the
neck, kissed him after her
husband about the
difference, esteemed it as a
naturall diet, and without crying
homely fashion: saying that
she hoped God had seen their
want, and now sent to relieue
their pouerty, and seeing
they could get no children,
that they had sent them this little
babe to be their heire.
Take heede in any case (quoth
the shepherd) that you be
secret, and blabbe it not out when you meete with your
while with softe and deyntie
coying it with her head, it
exceedingly did manifest.

Dryas, though he were
clubbishe in condition, yet
not herein estraunged from that
pietie, which the gentle beast
had thus alreadie portraied vnto
him thought himselfe also in
nature bounde to tender the
infant, and perceiving it was
a girle, and therewithall what
ornaments (testimonies that the
place whence it came was of no
meane reputation) were also
annexed vnto it, hauing on the
head a coyfe curiously wrought
and embroidered with golde,
Iewels and other precious things,
not to be despized: he adiudged
the chaunce thereof not to haue
happened vnto him, without some
diuine preparation: Wherefore
taking it vp in his armes, he
we are like not only to loose
the Golde and Iewels, but our
other goodes and liues. Tush
(quoth his wife) profit is a
good hatch before the doore:
feare not, I haue other things
to talke of then of this:
but I pray you let vs lay
vp the money surely, and the
Iewels, least by any mishap
it be spied. After that
they had set all things in
order, the shepheard went to
his sheepe with a merry note,
and the good wife learned to
sing lullaby at home with
her yong babe, wrapping it in
a homely blanket in sted of a
rich mantle: nourishing it
so clenly and carefully as it
began to bee a iolly girle,
in so much that they began
both of them to be very fond
of it, seeing, as it waxed in
gladly receiued the charge to the Nimphes, that with good
growth, and making his prayers the certainty of his prayers
thereof, and making his prayers beauty.
to the Nimphes, that with good
success he might afterward
bring her vp, whom as an humble
Suppliant, left (as it seemed)
to their patronage) he had found
laid at their feet, he departed.
Nowe when night came, that he
was to drive his sheepe home to
their folde, having secretly in
the meanse time conuied all the
i ewels and ornaments into his
bouget, as soon as he was returned
to his house, he began to recompt
unto his wife all that he had seen,
and shewed her also what hee had
founde: Nape was the Sheperdesse
called, to whose especial care her
husband with many words recommended
the regard of the distressed infant,
commanding her thenceforward to
repute it as her own natural
daughter, & in such sort only to
nourish and provide for it.

(1587, Sigs. A4v-A5).
That the correspondences to which Wolff draws attention exist is of course undeniable. But he claims that 'Greene borrows from Longus ... numerous details and incidents of the finding of Fawnia ... these he obtains, mostly, by compounding particulars regarding Daphnis with corresponding particulars regarding Chloe, and using the composite for Fawnia.' (loc. cit.). Before allowing this claim we must consider the possibility that any two writers, treating a basically similar situation, would be likely to include a number of identical details, along with the many divergent ones which Wolff omits to mention. Wolff's case is anyhow too strongly put. Greene may well have read Daphnis and Chloe and recalled, consciously or unconsciously, some of its details in composing Pandosto. In the absence of any unquestionable verbal parallel I cavil at the statement that

17. The nearest to a verbal parallel quoted or referred to by Wolff is with Day's 'if she fortuned once in keeping of sheepe to lose hir maidenhead.' Greene, says Wolff, 'expands and dilutes the jest, and makes two of it: first a neighbour counsels the shepherd 'to keepe his daughter at home, least she went so oft to the field that she brought him home a yong sonne'; then the shepherd's wife warns him not to meddle in the prince's love affair, 'least in sauing Fawnias mayden-head, you loose your owne head'. (Wolff, p.450; cf. Pandosto, pp.66-7.

Greene 'borrows' and 'compounds particulars' from the earlier work.

Though Daphnis and Chloe may not have exerted a direct
influence upon Pandosto, the pastoral tradition, in which Daphnis and Chloe has its place, undoubtedly did. Pruvost sees in Greene's use of pastoral material an example of his sensitiveness to literary fashion, pointing out that at this time the influence of classical pastoral, and its continental derivatives belonging to the Renaissance, was for the first time making itself strongly felt in English literature, in such works as Spenser's Shepherd's Calendar (1579), Lodge's Forsibius and Prisceria (1584) and Sidney's Arcadia (not published till 1590, but circulating in manuscript for several years earlier). As already mentioned, Pruvost believes that Greene's inspiration for parts of Pandosto, including some of the pastoral material, came directly from the Amadis de Gaule, which, like Daphnis and Chloe, has a story about a child parted from its parents and brought up as a shepherdess.

A definite but minor source for a few lines of Pandosto


19. Pruvost points out that several features in which Pandosto resembles the Aethiopica are to be found also in the original (unrevised) Arcadia. They are not however striking resemblances. His statement that 'il n'est pas interdit de compter le roman de Sidney au nombre des modèles de Greene' (p. 302) seems to me not justified.
is John Lyly's play, *Cyparis*. Greene adapted part of a

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soliloquy of Hephestion (II, ii; in *Works*, ed. Bond, II, 330) for one of Pandosto's meditations (see p. 30, 14-22, n.). Though the generic similarity between dramatic soliloquies and the 'passions' of euphuistic novels has often been pointed out, this is the only example known to me of actual correspondence.

It is odd that the search for sources of Pandosto, which has travelled so far afield, should have left undiscovered what may well be considered the main source, especially as, being by Greene himself, it is so near home. C.J. Vincent did point out in 1939 that Greene has repeated in Pandosto a short passage from *Euphues his Censure* (1587) and another from *Planetomachia* (1585; see p. 14, 1-6, n. and p. 78, 19 - p. 80, 6, n.). Many other borrowings and close adaptations from *Euphues his Censure* have however so far passed unnoticed.

All but one come from the section of that work called *Ulysses Tale* (Sigs. C3-E3 of the 1587 edition). The direct verbal borrowings account for about 7½% of the text of Pandosto; in addition, there are resemblances of plot. The nature of the borrowings may best be seen from a summary of *Ulysses Tale*, in which I indicate the position of passages transferred by Greene into Pandosto:
Polymestor, Prince of Ithaca, was married to Moedina, a lady 'by byrth royall, fayer by nature, and learned by education' (cf. Pandosto, p.6,5-6, and p.45,23 - p.46,2). She fell in love after her marriage with Vortymis, a gentleman who served in her husband's court. (Part of the description of how she tried to overcome her affections serves for the accounts of how Dorastus tried to overcome his passion for Fawnia: Pandosto, p.48,11-15; p.49,11 - p.50,3; p.50,9 - p.51,3; p.51,13 - p.52,2). Her affection for him became obvious to all. Polymestor began to be jealous, but conquered his feeling. (The opening paragraph of Pandosto, p.5,2-19, is taken from Polymestor's meditation on jealousy). Vortymis would have liked to requite Moedina's love, but discouraged himself. (His thoughts are echoed in the accounts of Fawnia's attempts to quench her love for Dorastus: Pandosto, p.52,15-21; p.53,7 - p.54,7, and p.58,18-21). Eventually she revealed her affection for him. He tried to discourage her. (His arguments against adultery, and her reactions to them, become the arguments used by Franion to dissuade Pandosto from murdering Egistus, and Pandosto's reactions: Pandosto, p.11,13 - p.12,17). She forced him to agree to serve her. Left alone, he meditated on his situation. (His dilemma is verbally echoed in the account of Franion's hesitation when Pandosto requires him to murder Egistus: Pandosto, p.13,8-9 and
Ixxiv

13-16; p.14,1-6 and 10-13). He finally decided to yield to her importunities, and they became lovers. Fearful that this should become known, they decided to flee the country, and went to Samos. (The account of their preparations and departure influenced the description of the flight from Bohemia of Egistus and Franion: Pandosto, p.16,16 - p.17,16). Polymestor learned where they had gone, and wrote to his wife offering forgiveness. The messengers who took her his letter learned that she had murdered Vortymis and was being courted by a new suitor. She threw her husband's letter into the fire; but as his messengers were about to leave the country, a messenger came from Moedina and told them that she, overcome with remorse, had killed herself. They took the news to Polymestor who, after a few weeks' mourning, 'passed the rest of his years in quiet'.

The other adaptation from Euphues his Censure (but not from Ulysses Tale), is the passage in which Dorastus's father encourages him to marry (see Pandosto, p.14,7-15, and n.).

It is possible that Greene first conceived the plot of Pandosto and only afterwards realised that passages from Euphues his Censure might be fitted into it. Alternatively, the situations in the earlier part of Pandosto involving Pandosto, Bellaria, Egistus and Franion may be deliberate variations upon the situations in Ulysses Tale.
The Popularity of Pandosto.

There are numerous analogues to Pandosto, yet none of the suggested sources would account for more than a few passages of the work. This makes it seem likely that Pandosto is, not a structure consciously put together from definite sources, but a synthesis of elements absorbed by a mind essentially unoriginal, but highly sensitive to literary fashions. When Greene was writing, romance, especially Greek romance, was popular: some of its basic elements are found in Pandosto. Pastoralism was coming into favour in England: Greene included a lengthy pastoral episode. Enthusiasm for euphuism was diminishing: Greene employed fewer set pieces and a plainer style than in any of his earlier novels. The resultant work achieved a popularity which, compared with its merit, is truly astonishing. Its success was not sensational and immediate, as that of Lyly's Euphues had been, but it was steady and long-lasting. Pandosto was frequently reprinted, without the artificial stimulus of antiquarian or scholarly interest, for about one hundred and fifty years. During that period, it exercised a clearly demonstrable influence on a number of English and French writers, as is shown in Appendix B.
The only other Elizabethan works of prose fiction with which it is comparable in these respects are Sir Philip Sidney's *Arcadia*, the romances of Thomas Deloney and those of Emanuel Forde. The *Arcadia* is of course greater in every way than *Pandosto*; its popularity was as long-lasting, and its influence at least as great. Forde's romances, which resemble Greene's more than Deloney's do, and which likewise are much inferior to the *Arcadia*, are for that reason more interesting as a basis for comparison. Forde's name is scarcely known except to the specialist; only one of his three romances has been reprinted in our time. He achieves no more than a bare mention in Douglas Bush's *English Literature in the Earlier Seventeenth Century* (pp. 53-4) and little more in The Cambridge History of English Literature (III, 359). Yet *Ornatus and Artesia* (c. 1595), *Montelyn* (first extant ed., 1633) and *Parismus* (1598) were constantly reprinted during the seventeenth century, and there were several editions of the second and third of these in the early eighteenth century. Ernest Baker, in his *History*


of the English Novel (III,124) declares that 'the case of Emanuel Forde shows how easy it is for a novelist without a spark of genius to satisfy, by mere industry, and continue to satisfy, the cravings of a certain large section of the reading public.'

The sustained appeal of Forde's work, combined with the neglect and disesteem into which it has since fallen, may prepare us to find a similar discrepancy between the popularity and the merit of Pandosto. The popularity of Greene's romance is probably not to be accounted for on wholly logical grounds: chance must have played its part. Nevertheless, a critical examination of various of its features may go some way towards explaining its success.

In structure, Pandosto is crude but simple. Abandoning the framework device that he had employed in his fiction regularly during the preceding three years, Greene here tells what are basically two separate stories, linked only by the fact that Dorastus and Fawnia are children of the central characters in the earlier part of the book. If Fawnia had not been left floating on the waves, the first part of Pandosto (up to p.33,17) might well have existed as a short story in its own right. The story of Dorastus and Fawnia, too, is self-contained up to the point where they arrive at the coast of Bohemia (p.76). Only after this do the two stories merge. The design is unsubtle. No attempt is made,
for instance, to exploit the obvious opportunities for
irony in Fawnia's situation: the reader is not reminded of
the 'shepherdess's' origin, and thus of the story of
Pandosto, until the arrival in Bohemia. Even the attempt
at sensationalism in making Pandosto fall in love with his
daughter is most tentatively handled; until Pandosto learns
who Fawnia really is, the reader is reminded of their
relationship only once, and that in a vague phrase - when
Pandosto's love is called 'vnlawfull lust' (p.63,20). The
recognition is effected by a crude reversal of Pandosto's
affections, (Pandosto having his former love turned to a
disdainfull hate', p.88,8-9), which are reversed again, of
course, as soon as he knows Fawnia to be his daughter.

The chief merit in the design of Pandosto is its
simplicity. Though the story is not well handled in
detail, its broad outlines are easy to follow. Pandosto
must have been more easily assimilable than much of the
fiction written at the time, and this may have helped it to
retain its hold upon a reading public: it hardly seems an
accident that Greene's least confusing work should be the one
that lasted longest. Relative simplicity may not seem to
have been a recommendation at a time when the Arcadia, with
all its complexities, exerted a great attraction. It seems
probable, however, that the appeal of Greene's little book
was to a less sophisticated taste than that of the readers of Sidney's large and expensive folio. In 1615 it was said that a typical chambermaid 'reads Greene's works over and over'; and, nearly a hundred and fifty years later, Samuel Richardson pictured a girl of the same class absorbed in Pandosto itself. One would not deny, of course, that some people read both Pandosto and the Arcadia. Minds which grapple with problems of the higher criticism have in our own day been known to relax with books on which such criticism would be wasted. We know, of course, that William Shakespeare read Pandosto; but most of its readers probably were closer in intellectual capacity to those pictured in Overbury and Richardson.

C.S. Lewis finds that in Pandosto 'at last the story is the thing. Dialogue and soliloquy, though still mostly euphuistic, have been reduced to reasonable proportions.'
In comparison with Greene's earlier works, this is true. There are elaborate 'passions' and formal speeches in Pandosto; but there is less of that quasi-operatic progression of the narrative from one set-piece to another noticed in Perymedes. There is, too, in the exchanges between Dorastus and Fawnia and those between Pandosto and Fawnia, less formality than might have been expected. Nevertheless, the degree of rhetorical development accorded to certain situations still impedes the narrative. Conversely, there is too much purely narrative material to make it a successful novel within any convention in which 'set pieces' are of prime importance. Some of the story telling, too, is very hasty, with one event coming too quickly after another (e.g. p.69,5-20; p.91,19 - p.92,6).

The increased importance of narrative over rhetorical set pieces represents a further stage in a development noticed in the Literary Introduction to Perymedes. In that book, I suggested, Greene was beginning to show signs of weariness with the full-blown euphuistic prose style. In Pandosto these signs are much clearer. Euphuism as a prose style, depending largely on the piling up of similes, on tricks of elaboration and amplification, is decorative and
static, essentially unsuited to narrative. In truly
euphuistic fiction, 'the story' is not 'the thing'; no
better illustration could be given than Euphues itself.
It is not surprising then, that in Pandosto, where Greene
seems to be feeling his way towards a mode of fiction in
which the interest resides mainly in the onward flow of
the action, he should discard much of the stylistic as well
as the structural apparatus of euphuism. As in Perymedes,
the most elaborately euphuistic passages are borrowings from
his own earlier fiction. In some of the more reflective

g. see e.g. p.14,1-6; p.50,16 - p.51,17; p.51,13 - p.52,2.

passages that are original to Pandosto, Greene uses tricks
of style that are, individually, recognisable features of
the euphuist's stock-in-trade, but not often enough for us
to claim that these passages are, in any real sense, euphuistic.
Moreover, much of the work shows no signs of euphuism. The
absence of the more pronounced, and especially of the more
eccentric, characteristics of euphuism - the style 'stufft ...
with hearbs & stones' - may well have recommended Pandosto

McKerrow, III, 132.

once the fashion for this style had passed: and there is
evidence that it was passing even at the time Pandosto was
But relative plainness of style cannot in itself explain the longevity of Pandosto. C.S. Lewis did not exaggerate in describing Pandosto's style as sometimes 'too plain and factual to kindle our imagination' (loc. cit.).

Greene's rhetoric is too often sluggish, and his descriptive passages are rarely enlivened by any imaginatively chosen detail, any touch to bring the characters and their situation vividly to the reader's mind. Beyond this, Greene's style descends at times from the 'plain and factual' to the drab and incompetent. The Commentary furnishes ample evidence of his habit of straining the sense of words in order to achieve some meretricious effect of style: he will pile clause upon clause, making long, shapeless sentences; he takes refuge in repetitions, not merely of stock phrases and proverbs, but of longer passages; alliteration is

30. cf. Pruvost, p. 362: 'En dehors de son intérêt romanesque, et de l'heureux agencement d'un récit bien conduit, bien articulé, et bien équilibré en ses diverses parties, son Pandosto doit sans doute d'avoir conservé des lecteurs plus longtemps qu'aucun autre de ses romans au fait que c'est aussi celui dans lequel le style est le plus direct, le plus dépouillé, le moins surchargé d'ornements.'

31. Pruvost, p. 304: 'Tout entier à son récit, à la succession des événements ou aux arabesques oratoires qu'ils lui permettent de tisser, Greene ne se soucie guère à l'ordinaire de parler aux yeux et aux sens de ses lecteurs.'

32. For instance, the description of Bellaria (p. 6,5-8),
itself derived from Euphuist his Censure, becomes with very little alteration a description of Euphania (p. 145, 25 - p. 146, 14); part of Frunston's attempt to dissuade Pandosto from murdering Egistus (p. 11, 15-17) is used by Pandosto's nobles when they attempt to persuade him not to burn Bellaria and her child (p. 23, 21-23), and is later repeated by Pandosto himself in his penitence (p. 34, 19-20).

sought after for its own sake (e.g. p. 25, 17-19; p. 34, 4-5) and action is narrated with scarcely assimilable haste (e.g. p. 33, 20 - p. 34, 7).

Against these faults of style, some virtues may be counted. Pruvost (p. 306) considers that no part of the book is as welcome as that which tells of the progress of jealousy in Pandosto's heart. He quotes (in a French translation) p. 8, 18 - p. 11, 6, commenting (pp. 307-8): 'La naissance, puis les progrès de la jalousie, depuis le premier doute jusqu'à l'affolante et trompeuse certitude, l'attitude de Bellaria qui ne comprend pas le changement d'humeur de son mari, s'inquiète, puis tout aussitôt se rassure parce que sa conscience est pure, tout cela est exactement observé et sobrenent noté. Comme s'il renonçait à ses habituelles recherches de style, l'auteur n'emploie cette fois que des phrases simples, sans arabesques ni fioritures, qui se contentent d'exprimer directement ce qu'elles ont à dire. Un passage comme celui-ci est aux antipodes des débordements du style euphuiste. Il a au
That Greene should have become capable of writing good
narrative prose is an important development in his work;
the passage cited by Pruvost is a competent piece of story-
telling. I question, however, whether its virtues warrant
praise higher than C.S. Lewis's comment, 'the narrative
portions are often written without rhetoric in a simple,
straightforward style.' (loc.cit.). More positive virtues
of style are to be found in the pages describing how Porrus
found the infant Fawnia and took her home to his wife
(pp. 37-41). Here Greene's imagination really seems to
kindle. The discovery of the child is described with enough
detail to create for us a sympathetic portrayal of the
shepherd's state of mind; there is gentle humour in the
contraire, par comparaison, la netteté, la retenue,
l'économie, l'allure rapide et dépouillée, bien que sans
sécheresse, qui sont parmi les meilleures qualités de la
nouvelle italienne. Est-il parce qu'il venait de lire et
de traduire Boccace que Greene usait cette fois de ce
style? Aucun de ses romans antérieurs, en tout cas, n'a
un accent aussi moderne que, en dépit de son sujet, celui
de Pandosto. Et aucun ne permet mieux de voir le tort que firent, à l'excellent conteur qu'il aurait pu être, et sa
docilité envers l'enseignement de ses maîtres de rhétorique,
et son désir de rivaliser avec Lyly sur son propre terrain.'
naïveté of his reactions to the sight of the baby, and a more robust humour in his wife's reactions to his arrival with it at their home. The account is warmed with human sympathy and lightened by the spirit of irony. A few

33. There is indeed an irony - undeveloped and probably unconscious - of almost Shakespearean complexity when Fawnia, cast out by Pandosto on suspicion that she is his wife's bastard, almost undergoes the same fate on suspicion of being Forrus's.

touches of realism similar to those found here were noticed in Greene's treatment of the story-tellers in Perymedes. Again it is with the more humble characters that he is at home; again the merits of the Coney-Catching Pamphlets are anticipated. A few similar touches, along with occasional felicities of phrasing as in Bellaria's lament over her child (pp.24-5), are to be found in other parts of Pandosto, but they are too rare to redeem the work's general shabbiness of style.

As was hinted at the beginning of this section, one of the more likely reasons for Pandosto's success is its subject matter. Drawing, consciously or not, on many different literary traditions, and bringing together in one work a variety of popular motifs, Greene provides his readers with, if not true imaginative stimulation, at any rate the raw material of day-dream and romance. He opens the door on a world in which the women are beautiful, virtuous, and
high-born; where highly susceptible princes fall in love with supposedly lowly maidens and, whatever doubts they may have about the propriety of their love, make the romantic decision in the end. It is a world of tragi-

34. As time went on, the romance of Dorastus and Fawnia seems to have become Pandosto's principal attraction: the book, and many of its adaptations, are known by the names of the young lovers.

comedy: of shipwreck and miraculous survival, storms and sudden calms, of unexpected reunions; a world in which the poor, though contented in their poverty, are no less happy in the sudden acquisition of riches: a world, in short, of romance. There is something archetypal about Pandosto.

It is true that many other works of the period with similar motifs passed more quickly into oblivion, true too that

35. The Winter's Tale, being a play, should not perhaps be used in evidence here. It is interesting nevertheless that, though its plot is almost identical with that of Pandosto, the play is not known to have been performed during the seventeenth century after the closing of the theatres, and was not printed except in collected editions of Shakespeare's works until 1714. In Appendix B, I suggest that a version was played in 1703; but the first adaptations that have survived, which are almost certainly the first performed at the regular London theatres, are of the mid-eighteenth century: the very period when Pandosto was ceasing to be printed.

Greene's handling of romance material is far inferior to that of Sidney, or of Lodge in Rosalynde (last reprinted in 1642). There is a difference, however, between artistic
and popular success. It should be noted, too, that while offering his readers the pleasing sensationalism of a world of romance, Greene gives them at the same time a strong illusion of moral edification. *Pandosto* is besprinkled with 'sentiments to which every bosom returns an echo'. The constant reiteration of proverbial, sententious and platitudinous remarks, so wearisome to the intellectually inclined modern reader, may have been more welcome to minds not seeking originality. The same class of readers may have welcomed the complete absence of sensuality from Greene's handling of the love affair of Dorastus and Faunia; in this respect, his work is typical of Elizabethan romance, on which a 'puritanical' influence is often noticeable.

36. Oddly enough, the most noticeable exception is Forde.

It is typical too of an enduring strain of English fiction which has never failed to find readers. Even modern literary critics show a tendency to praise Greene's female characters for what appear to be moral rather than aesthetic reasons. Again, however, we cannot claim to have isolated the quality which kept *Pandosto* afloat: *Pelymedes*, too, has a combination of romance material and moral comment, but was submerged for three hundred years.

Why *Pandosto* retained its popularity for a century longer than any other of Greene's writings thus remains
unexplained. Contributory causes seem to have been the presence of romance material along with comparative simplicity of style and structure, a high moral tone (superficially, at least) and the extended treatment of the Dorastus - Fawnia affair uncomplicated by twists of plot; the major cause, however, was probably the goddess to whom Greene so often paid tribute: Fortune.